

MAC's Office
on the Road
Pages 16 and 17-18

Arts



Fall 2016 ■ Montana - The Land of Creativity

Providing information to all Montanans through funding by the National Endowment for the Arts and the State of Montana

MAC News

MAC continues search for executive director

The Montana Arts Council's (MAC) executive director search committee just completed its first recruitment process for a new executive director to succeed Ami Fishbaugh, who is retiring at the end of September 2016. Unfortunately, this search produced one finalist candidate who chose to stay with their current employer.

MAC's Grants Database Director Kristin Blum Bergquist and Business Development Specialist Cindy Blum will serve as interim co-directors, with responsibilities divided appropriately for the day-to-day management of the agency. Bergquist will take the lead for MAC's interactions with the Legislature during the 2017 session that begins in January.

The Montana Arts Council is continuing its search to identify the very best successor to carry on retiring Executive Director Ami Fishbaugh's legacy.

Celebrate Montana Art Artists' Showcase and Sale

Montana Arts Council | Montana Artspreneur Program

Montana Artists' Gathering and Celebrate Montana Art

By Matt Jarvis
Folk Arts and Montana
Artspreneur Program (MAP) Director
The Montana Artspreneur Program (MAP) hosts its sixth annual Montana Artists' Gathering Nov. 10-11 in Helena. The event is comprised of two parts: the first, an indoor art show of MAP artists and their work; and the second, outdoor development workshops for MAP artists aimed at expanding artists' knowledge of relevant topics within the profession of art and entrepreneurship and cultivating community within the network.

See Artists Gathering on page 2

Out with a bang!

Fishbaugh receives UM Distinguished Alumni Award

Ami Fishbaugh, outgoing executive director of the Montana Arts Council, is one of four outstanding University of Montana graduates who will receive 2016 Distinguished Alumni Awards during Homecoming weekend festivities on Friday and Saturday, Sept. 30 and Oct. 1. The awards are the highest honor presented by UM's Alumni Association.

This year's roster of distinguished alumni also includes Daniel Choe, class of '85, M.A. '87, of Bozeman; Timothy Conner, class of '86, of Chateaux, CA; and Tim Seckman, class of '74, of Missoula.

One of the most prominent arts administrators in the country, Fishbaugh (who graduated from UM in '74) will retire in September from the Montana Arts Council, a state agency she's led since 1992.

Under her leadership, the agency excelled at promoting the arts in Montana by encouraging commerce and business development for artists and art organizations and providing greater access to the arts across the state, including at underserved rural and Native American communities. Fishbaugh is known for creating an environment that makes people want to do more and who leaves



Ami Fishbaugh

ages the talents of her colleagues to meet and achieve their goals.

She inspired Montana Arts Council staff to forge new partnerships with legislators and other state decision-makers who previously opposed public funding of the arts in Montana. The council's initiatives and strategy have served as models for other state arts councils, regional service organizations and the National Assembly of State Arts Agencies. Fishbaugh is often invited to share her knowledge and insight at arts conferences across the country.

"I am thrilled because this is such a significant honor and because the University of Montana has been so important to my career and my life," says Fishbaugh of the award. "Many of the jobs I've had are because of relationships forged at the University of Montana, including the directorship of the Montana Arts Council. In addition, many of the most valued friendships I've made, and still maintain, are with people who were fellow students at Montana during the university in the early 1970s."

See Fishbaugh Award on page 2

Six to receive Governor's Arts Awards

The Montana Arts Council is pleased to announce the slate of six honorees who will be given 2016 Governor's Arts Awards. This year's recipients are: lyric poet Jack Gladstone of East Glacier, theatre actor/director/producer Neal and Karen Leaning of Helena; poet and essayist Rick Newby of Helena; jazz vocalist, composer and musician M.J. Williams of Butte; and sculptor Patrick Zenta of Billings.

"Montana has a rich history of artists who have told the story of our state through music, sculpture, painting, writing and performance," says Gov. Steve Bullock, who unveils these awards. "It's an honor to recognize these artists and institutions that build on our heritage and share their passion with the next generation of Montanans."

The honor line ceremony takes place 3-4 p.m. Friday, Dec. 2, in the Old Supreme Court Chambers (Room 307) of the Capitol, followed by a reception in the Rotunda. Everyone is welcome!

Read profiles of the six honorees on pages 6-7.



Jack Gladstone
(Photo: Barbara Jentzen)



Neal and Karen Leaning
(Photo: Mary Knecht)



M.J. Williams
(Photo: Sarah Johnson)



Patrick Zenta
(Photo: Sarah Jentzen)



Rick Newby
(Photo: Jo Gaud)

Grandstreet supporters reap national theatre awards

The American Association of Community Theatre (AACT) honored Tom Cordingley, former managing director of Grandstreet Theatre in Helena and a member of the Montana Arts Council, with its David C. Beyer Outstanding Service Award.

The award honors those who have contributed significantly to community theatre nationwide, and is one of nine major types of recognition bestowed annually by AACT, each focused on a different area of service. In addition, two national awards were given to longtime Grandstreet supporters The Tim Ballweber and Beverly Allen.

Cordingley has been involved with Grandstreet for the last 30 years. Besides making its college that "dreams make the best parties," it was obvious to him that being part of this strong and enthusiastic group could follow, and even direct, many young

people to a safe and inclusive environment.

He has been an actor and technician, served on the board (including as board president), and in 1995 became managing director. Cordingley is an advocate for children and has paid for countless students to attend the Grandstreet Theatre School. He served as AACT's Montana State Contact for many years.

Even in retirement, Cordingley continues to volunteer as an actor, technician, and facilitator. He leads a band by picking up a drill gun, speaking to an entire group of students or, with his wife, Lisa, providing scholarships and encouragement to young people interested in theatre.

See Grandstreet Supporters on page 5



Tom Cordingley

Literary Landscapes:
It's book
festival season
Page 15

Arts



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Celebrate Montana Art with MAP!

The Montana Artrepreneur Program (MAP) will host its seventh annual Montana Artists' Gathering Nov. 9-12 at the Radisson Colonial Hotel in Helena.

The event has two parts: the first, professional development workshops for MAP artists aimed at expanding artists' knowledge of relevant topics within the profession of art; and the second, an indoor exhibit and sale called **Celebrate Montana Art**.

The showcase and sale is a high-quality indoor booth show featuring more than 75 artists who have participated in our program. Just in time for holiday sales, artists will be ready to tell their compelling stories – the “why” of what they do – and share their immeasurable talent with shoppers on both Friday and Saturday.

The art show and sale will be open to the public 4-8 p.m. Friday, Nov. 10, and 10 a.m.-5 p.m. Saturday, Nov. 11.

See Celebrate Montana Art, page 2



\$3,000 Artist's Innovation Awards
program open for submissions
Deadline: Midnight, Oct. 5, 2017
Apply online:

<https://mt.slideroom.com/#/Login>

Apply now for Artist's Innovation Award

Applications close Oct. 5 for the Montana Arts Council's \$3,000 Artist's Innovation Award, made possible by funding from the National Endowment for the Arts. The Jessie Wilber and Frances Senska Individual Artist Award is specifically designated for a ceramics artist, and was established by a private gift to the arts council from Stacy Hamm and Sage Walden.

In order to foster environments where the innovation and creativity of artists are valued and celebrated, this program rewards Montana artists who have demonstrated:

- Innovation in their work and artwork
- Originality and dedication in their creative pursuits

- A marked capacity for self-direction

Awards are available for literary, performing and visual arts. Innovation is defined as the act of introducing something new or different to further an artist's vision and practice. Application deadline is Oct. 5, 2017; for details visit art.mt.gov/aia.

Meet MAC's new executive director

By Kristi Niemeyer

Montana has 90,000 more square miles and 11 million fewer people than her former home state of Illinois, notes Tatiana Gant, the new executive director of the Montana Arts Council.

All that room to roam was among the reasons she applied for the job here. In Chicago, “we were very fortunate to have a patch of grass the size of my office,” she says, gesturing around her new digs in Helena.

The move also represents a homecoming for her husband, Bill Gant, who spent part of his childhood in Helena and Clancy, and whose grandparents on both sides are from Montana. Their children, ages 10 and 12, are also bound to benefit from space and easier access to the natural world. “We wanted our children to have an experience that was closer to our own upbringing,” she says.

Gant, who was director of the Illinois Arts Council Agency for the past four years and spent the previous decade developing and directing its arts education programs, was also drawn to MAC's track record.

“Montana has in place programs that are very well thought out and very stable.”

“There's so much evidence of careful development,” she adds. “That doesn't happen overnight.”

She especially credits her predecessor, Arlynn Fishbaugh, who retired last fall after 24 years at the helm, with building a solid foundation and a forward-thinking agency. “I have a lot of admiration for what's happened at the arts council. Arni really brought it to a national level.”

She also praises the staff she inherited. “I feel so lucky with this team, their level of dedication. I'm impressed with how well they know the state and how well they know the arts.”



MAC Executive Director Tatiana Gant
(Photo by Julie Mueller)

Her first introduction to MAC's programs came in early August, just days after her arrival. She traveled to Salish Kootenai College in Pablo, on the Flathead Indian Reservation, for the annual Summer Institute of Montana

Teacher Leaders in the Arts, and watched as artist and MAC member Corky Clairmont led participants in a printmaking experience at his studio.

“Right off the bat, seeing a board member like Corky involved with teachers, walking us through his process, and seeing a handful of teachers pull prints, was an amazing introduction.”

Art as another language

Gant grew up in Manitou Springs, CO, and credits her mother and her high school art teacher with fostering her interest in the arts.

“My mother was of a culture and generation where you learn to make yourself useful,” she recalls. From crochet and embroidery to other crafts, “creativity was a big part of my home life. We didn't have a lot, but we had some really beautiful things.”

Her art teacher encouraged her to consider both art and teaching as a career. “He taught me that you can say something with what you're doing. It's another language.”

She earned her bachelor's degree at nearby Adams State College in Alamosa, delving into ceramics, drawing, metals, printmaking, painting, photography, and sculpture.

Her next stop was Chicago. “I'd always wanted to go to a big city,” she says. “I knew no one, and didn't have an apartment. But it felt perfectly fine.”

See New MAC Director, page 2

Crafting the guitar's soul: The life of Daniel Roberts

By Brian D'Ambrosio
Guest Contributor

The aroma drifts from the raw interior surface of the timbers. The sensation of strings simultaneously stretched tight and lithe against fingertips. The harmonious jingle of tones accompanying each other, affirming each other's attribute.

Without question, a guitar made by Daniel Roberts is a multi-sensory piece of artwork. It is an instrument made with a top, back and sides of solid wood intended to produce the most complex sound and to continually improve with age. It is the manifestation of precision and intent, from the heedful selection of the timber, to the drying and evaporation of its dampness, to the mindfulness of its abilities, limitations, and possibilities, and even its appropriate storage.

“The target is to have six percent moisture in the



Montana's Circle of American Masters inductee
Daniel Roberts (Photo by Meagan Thompson)

wood, and then to let it stabilize,” said Roberts, the latest addition to Montana's Circle of American Masters. “I keep the relative humidity upstairs (in my shop) at 45 to 47 percent. Wood moves when you add or take moisture away, and if you shrink it, the wood will remove the radius, and the top will drop and flatten out. Wood – whether Romanian spruce, Northern Italian, German, or Swiss spruce – has different characteristics ... Wood has memory in terms of form and of how it moves geometrically, and how it vibrates.”

Thus begins a nuanced conversation with Roberts inside his Belgrade studio, an

exploration of his remarkably wide range of guitar-building knowledge and reflecting the variety of concerns and aesthetic visions that have shaped his artistry over the past three decades.

See Daniel Roberts, page 7



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Sign up for MAC's eNews

Between the quarterly issues of the *State of the Arts*, our staff publishes four separate e-newsletters with opportunities and information:

- Artists' email newsletter
- Arts Educators' email newsletter
- Arts Organizations' email newsletter
- Public Artists' email newsletter

If you'd like to sign-up for one or more of these, please offer us your contact information and what you'd like to receive at: art.mt.gov/resources/resources_soasubscribe.asp or send us an email at: mac@mt.gov.

**Celebrate
Montana Art
Show and Sale**
4-8 p.m. Friday,
Nov. 11,
and
10 a.m.-5 p.m.
Saturday, Nov. 12
at the Radisson
Colonial Hotel
in Helena



MONTANA ARTS COUNCIL

Strengthening the Creative Economy of Montana

Sept. 20, 2016

To our "State of the Arts" readers . . .

It's finally here — the end of a remarkable trail after 24 years in this job. The vista has been incredible with the extraordinary people who comprise our arts world in Montana.

To the thousands of people whose paths I've crossed, please know how your work, your wisdom and inspiration make me believe I am the luckiest person on the face of the earth to have had this job in these decades in this Fast Best Place.

Happy trails to you all. I hope you welcome the new executive director of the agency with arms as wide open as you've shown to me.

With deepest affection and thanks,

Armi Lisabay

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Fishbaugh receives UM Distinguished Alumni Award (from page 1)

"We all left, and we've all come home," she adds. "The university made us who we are, on many levels.

The three other recipients have also had remarkable careers:

Choate, who earned bachelor's and master's degrees in mathematics at UM, was instrumental in coordinating Boeing Co.'s efforts in the Strategic Defense Initiative and was among the top one percent of Boeing engineers who demonstrated technical leadership across the industry. Upon retirement, he helped develop infrastructure in Mexico, Honduras and Haiti, and made significant contributions to the Japan International Project, a tsunami-rebuilding effort.

Conver, who earned a bachelor's degree in business administration from UM, is the chairman and former CEO of AeroVironment Inc., a world leader in aeronautical research innovation involving cutting-edge flight technology.

Seekins is a professor of psychology and director of the Research and Training Center on Disability in Rural Communities at UM. He is one of the leading social scientists in the country working to improve the lives of people with disabilities.

The public is invited to attend a panel discussion featuring the Distinguished Alumni Award recipients at 5:30 p.m. Friday, Sept. 30, in the University Center Ballroom at UM. An awards ceremony and reception will follow.

Montana Artists' Gathering (from page 1)

New this year: two of the workshops are open to the public. MAP will offer workshops to interested artists on the topics of social media and legal considerations in the business of art. Registration is available online at www.art.mt.gov beginning Oct. 15.

Showcase and Sale: Celebrate Montana Art is a high-quality indoor booth show featuring the best of the best work of the artists in our program. Just in time for holiday giving, artists will be ready to tell their compelling stories — the "why" of what they do — and share their incredible talent with shoppers on both Friday and Saturday.

The art show and sale is open to the public from 4-8 p.m. Friday, Nov. 11, and 10 a.m.-5 p.m. Saturday, Nov. 12 at the Radisson Colonial Hotel in Helena.

Gathering is the goal! Each year artists come from around the state to reconnect with old friends, meet new ones, inspire one another, and urge each other to lean into the power of exchange. Topics for this year's professional development include marketing, disaster preparedness, tech talks on framing and understanding your camera, and much, much, more . . . as I love to say, "It's an INFOPALOOZA of valuable learning!"

Kicking off the conference will be a dinner



James Weikert shares his paintings at the 2015 Celebrate Montana Art Showcase and Sale. (Photo by Sheri Jarvis)

discussion about "Thriving in the Arts" with keynote speaker and workshop presenter James Grace, executive director of the Arts and Business Council of Greater Boston.

Previously he was the executive director of the Volunteer Lawyers for the Arts of Massachusetts (VLA) from 1998 until 2008, when it merged with the A&BC.

Grace has experience working with artists and arts organizations in the areas of publishing law, public art, copyright, nonprofit incorporation and mergers, negotiation training, and artist live/work and nonprofit board issues. He was an adjunct professor for Boston University's Masters in Arts Administration Program for over five years where he co-taught a course on Legal Issues in Arts Administration.



MAP member Lori Blaylock, one of the artists participating in the 2016 showcase, at work in her studio in Huntley.

In addition, Grace is a working author, book editor, and publishing attorney. He is the co-author of best-selling *The Worst-Case Scenario Handbook: Golf*. Grace serves on the board of Associated Grant Makers and is a founding member of the Arts Services Coalition, as well as a former founding board member of the Fort Point Cultural Coalition.

STATE OF THE ARTS

State of the Arts is published four times a year by the Montana Arts Council and produced by *Lively Times*.

State of the Arts welcomes submissions of photographs, press releases and newsworthy information from individual artists and arts organizations.

Please check with the Montana Arts Council for reprint permission.

Next Deadline: The deadlines for submissions for 2017 are: Dec. 1 for the Winter issue (January-March); March 1 for the Spring issue (April-June); June 1 for the Summer issue (July-September); and Sept. 1 for the Fall issue (October-December). Send items to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; phone 406-444-6430, fax 406-444-6548 or email mac@mt.gov.

Subscriptions: *State of the Arts* is available free of charge to Montana residents as a public service of the Montana Arts Council. To subscribe, call 406-444-6430, or update or sign-up online at www.art.mt.gov. Out-of-state subscriptions are \$15 per year; mail your check to Montana Arts Council, PO Box 202201, Helena, MT 59620.

CONGRATS TO ...

Bozeman artist **Willem Volkersz**, whose sculptural installation “In Memoriam” found a permanent home at the new National Holocaust Museum in Amsterdam, The Netherlands. The work was inspired by the 172 students and former students from his elementary school in Amsterdam who died in the Holocaust. The retired Montana State University art professor plans to be at the museum in October, where current students from that same elementary school will be on hand to help him with the installation of his work. “In Memoriam” consists of 172 wooden suitcases, each painted with the name of one of the children and the place, age and date of their death. The installation, created in 2009, also consists of a neon sculpture depicting a young, stooped boy carrying a suitcase (the artist calls him “Leo”). The work has been shown in Montana at the Exit Gallery on the Montana State University campus, the University of Montana in Missoula, Bozeman High School, Turman Larison Gallery in Helena and, most recently, the Yellowstone Art Museum in Billings (which named Volkersz its Artist of the Year for 2016).



“In Memoriam” by Willem Volkersz

Montana fiber artists **Bonnie Tarses** (Missoula), **Linda Shelhamer** (Billings) and **Susan Lohmuller** (Lewistown), recent recipients of the Montana Association of Weavers and Spinners’ Living Treasure Award, designed to recognize and honor Montanans who have made outstanding contributions in the field of fiber arts. The award is bestowed biennially on fiber artists who have demonstrated excellence in craftsmanship, provided leadership or have been a source of inspiration and encouragement to others, or who have contributed to the betterment and development of the fiber arts at the local, state, regional or national level.

Hamilton sculptor **Mari Bolen**, whose seven-foot sculpture of Saint Barbara was installed on the signature 18th hole of the Fort Sill, OK, golf course. The sculpture was commissioned by Lt. Gen. David Halvorson, retiring post commander, and gifted to the United States Army Field Artillery School. Fort Sill is also home of the Marine Corps’ Field Artillery MOS School, the United States Army Air Defense Artillery School, the 31st Air Defense Artillery Brigade, and the 75th Fires Brigade, and is one of four locations for Army basic combat training. Saint Barbara is the protector saint of artillerymen, miners, architects and mathematicians. Bolen was chosen to create the sculpture because of her depiction of the saint as a warrior herself. She said at the dedication, “If she is to be a protector of all these young men and women, I think she should look as if she was capable of doing just that.”



Mari Bolen with her statue of Saint Barbara



“Undaunted: Royalty Contemplates Manifest Destiny” by Barb Schwarz Karst

Missoula artist **Barb Schwarz Karst**, who received the Judy and Elias Newman Memorial Award during the 62nd annual national juried exhibition of the National Society of Painters in Casein and Acrylic (NSPCA), held in July at the Salmagundi Club in New York City. She was honored for her painting, “Undaunted: Royalty Contemplates Manifest Destiny,” a contemporary acrylic painting of the Nez Perce leader Chief Joseph. Karst is a signature member of the organization and has shown her work in New York for the past 10 years. In addition, she was one of 12 artists interviewed in the Summer 2016 issue of the New York magazine, *The Artist Catalog*, which featured five of her “Montana Rust Belt” paintings. This urban and rural body of work focuses on the decline and potential demise of productive labor and the dying industries that once built Montana and provided jobs for its inhabitants.

Billings artist **Carol Hagan**, who was featured in the June issue of *Southwest Art* magazine in a profile that explored the innovative approach she has taken to painting on glass. Hagan developed the process in response to dreams “about painting horses with light ... They would appear to me not just in the bright colors I usually use, but actually illuminated. When I woke up, I didn’t know how I would go about pursuing this vision.” This new approach is showcased in her latest work, “Sneak Peek,” which was included in the live auction at the Buffalo Bill Art Show and Sale, Sept. 23 in Cody, WY.

Montana artists **D.G. House**, **Ben Bloch** and **Tim Holmes**, who were among six artists selected by the Montana Preservation Alliance to participate in the 2016 Reimagine Montana Artist-in-Residence program. Artists-in-Residence will celebrate nationally significant

parks and cultural heritage in Montana by re-imagining historic sites depicted by such renowned historic artists as Karl Bodmer, Thomas Moran, Gustav Sohon, John Fery and Charlie Russell, as well as Native American traditionalists whose work survives in hide paintings, ledger drawings and rock art. Each is provided with lodgings and a stipend for expenses, to support creation of meaningful new artwork and a chance to reflect on these places and their cultural meaning. House, of Big Medicine Art Studio, Bozeman, spent the month of August at Traveler’s Rest National Historic Landmark near Lolo; Bloch, of Cameron, was painting mid-July through mid-

August at Virginia City National Historic Landmark; and Holmes of Helena was selected as artist-at-large to visit all sites and provide a unifying perspective. Other locations and artists are: Butte-Anaconda National Historic Landmark, David Burke, Oakland, CA; Glacier National Park, Kit Frost, Durango, CO; and Upper Missouri River Breaks National Monument, Lewis Williams, Montrose, CO. At the end of the project, MPA will select one artwork from each for a permanent collection and other works for a final exhibition that will juxtapose work by these contemporary artists alongside historical imagery and writings. The exhibit will open in June 2017 at the Butte-Silver Bow Public Archives, and be designed to travel. MPA was awarded \$20,000 to sponsor “Reimagine Montana: National Parks, Historic Landmarks, Trails and Monuments Across Time.”



“Turmoil” by Loren Kovich

Helena artist **Loren Kovich**, whose acrylic painting “Turmoil” was published in *Acrylicworks 4, The Best of Acrylic Painting*. This is the eighth painting to be published during Kovich’s career. The artist has signature memberships in the American Watercolor Society, Transparent Watercolor Society of America and Montana Watercolor Society. He has recently been building a strong following with his semi-abstract acrylic work.

Whitefish painter **Shawna Moore**, whose work was on display July 28-Aug. 15 at the Telluride Gallery of Fine Art in Telluride, CO. She shared a series of encaustic paintings that continue her exploration into borders, edges and horizon lines. Moore also taught a workshop July 29-31 at the Ah Haa School for Arts in Telluride, and will be offering another class Oct. 28-30 in Madrid, NM, with Ellen Koment, titled “Two Teachers and Two Approaches to Encaustic.”

Tracy Linder of Molt, whose solo exhibition, “Work,” is on display Aug. 22-Sept. 30 at the Northwest Gallery in Powell, WY. The exhibit offers a farmer’s perspective of the human connection to land and the sanctity of food sources. According to an article on the Northwest College Wyoming website (NWC.com), the artist’s “farm and ranching roots are evident in every sculptural detail – from an assortment of leather gloves, each soiled and solidified forever in a working position, to an army of intricately detailed sugar beets and suspended shovel blades moving constantly on the ambient air flow, each one revealing new insight with every turn.” In addition, Linder reprised her TEDx talk, “Surviving the Elements: A Visual Conversation with the Land,” and participated in a panel discussion on Sept. 22.



Tracy Linder’s “Shovel” series (Photo by Dan Baney)

Whitefish artist **Rob Akey**, whose painting “Music In The Wind” commemorated the seventh annual Crown Guitar Workshop and Festival. The imaginative work depicts Glacier Park’s St. Mary Lake with a guitar-like cloud above the water and a grizzly bear scenting the wind on shore. “I hope the image speaks or sings for itself,” said the artist. His work continues the series of commemorative art posters that have been created by an impressive list of Montana artists for the workshop and festival that began in 2010. In chronological order, artists include **Richard Kurth** of Whitefish, **Nancy Cawdrey** of Bigfork, **Kathy Bonnema Leslie** of Bigfork, **Colt Idol** of Whitefish and **R. Tom Gilleon** of Great Falls. View the painting at www.crownguitarfest.org



Crown Guitar poster by Rob Akey

More Congrats on next page



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Send us your good news

Artists, writers, musicians, arts educators and arts administrators: Please let us know about major awards and accomplishments, especially beyond the borders of Montana.

Send your good news to Congrats, c/o *Lively Times*, 33651 Eagle Pass Trail, Charlo, MT 59824; or email: kristi@livelytimes.com.

If you include a digital photo, please make sure it’s at least 200 lines per inch (lpi or dpi) and a file size of over 500kb.

Congrats compiled by Kristi Niemeyer for *State of the Arts*



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C.M. Russell Museum escapes major flood damage

The C.M. Russell Museum announced that its collections, buildings, and grounds were kept safe after responding quickly to the threat of the damaging storms and flooding that hit Great Falls on Wednesday, Aug. 9.

The *Great Falls Tribune* reported up to three inches of rain fell in one hour accompanied by 58 mph winds and hail. During this extraordinary weather event, the museum’s storm drain system experienced a failure that caused portions of the museum’s public spaces to flood.

“All those who responded did a terrific job. Others were standing by preparing to deal with the situation in the light of day. I can’t tell you how important it is to have employees and community members who are passionate and dedicated to the museum,” said Executive Director Michael Duchemin.

Of the 13,080 objects in the museum’s permanent collection, 974 are works created by Charles M. Russell, including oil paintings, watercolors, bronzes, clay models, illustrated letters, pen-and-ink drawings, and published illustrations. No Russell works were affected.

The museum is preparing to upgrade its climate control systems this year and will work to combine any needed building repairs with the temperature and humidity upgrades.

MORE CONGRATS TO ...

Bigfork artist **Nancy Cawdrey**, whose work was featured at the West Lives On Gallery in Jackson Hole in September; she also participated in the annual Quick Draw Sept. 15 in Jackson’s town square, and was among the artists at the Buffalo Bill Art Show and Sale, Sept. 22-24 at the Buffalo Bill Museum in Cody, WY.

Award-winning Bozeman filmmaker **Paula Mozen**, who received a Greater Montana Foundation grant for her documentary, “Life Interrupted: Telling Breast Cancer Stories.” The film looks at breast cancer through the experiences of survivors Patricia Bear from Fort Belknap, Debbi Wood from Philadelphia, and the filmmaker herself. A trailer and more information are available at www.lifeinterruptedfilm.org

Cinda Holt, who recently received the Governor’s Award for Excellence from Gov. Steve Bullock. As the business development specialist for the Montana Arts Council, Holt has brought in over \$800,000 in private and non-arts federal funding to the agency. Her strategic planning and governance training skills are in demand statewide, and nationally she has been instrumental in helping the agency earn its reputation as one of the top state arts agencies in the country.

The **Yellowstone Art Museum** (YAM) in Billings, which has achieved accreditation by the American Alliance of Museums (AAM), the highest national recognition afforded the nation’s museums. Accreditation signifies excellence to the museum community, governments, funders, outside agencies, and to the museum-going public. Of the nation’s estimated 35,000 museums, only 1,000 are currently accredited, and YAM is one of just seven museums accredited in Montana. Developed and sustained by museum professionals for 45 years, the AAM’s museum accreditation program is the field’s primary vehicle for quality assurance, self-regulation, and public accountability. Robyn G. Peterson, executive director of the YAM, describes it as “an institutional ‘fitness program’ that the YAM is thrilled to have passed with distinction.” Accreditation is a very rigorous process that examines all aspects of a museum’s operations. To earn accreditation a museum first must conduct a year of self-study, and then undergo a site visit by a team of peer reviewers. “It is a credit to the staff, board, donors, artists and volunteers who have built the fine museum that the YAM is,” notes Peterson.

TRANSITIONS

After 35 years with the Great Falls Symphony, music director **Gordon Johnson** has announced his decision to retire at the end of the 2016-2017 season. The symphony began accepting applications last spring and received more than 115 from around the world. The selection committee winnowed the applicants to a list of four finalists, who will each take a turn at the podium during the upcoming season. During his tenure as conductor of the Great Falls Symphony, Johnson has been known for his energetic performances and dynamic leadership. In addition to his responsibilities in Great Falls, he has been a guest conductor for orchestras across the United States, and in Canada, England, Japan, Germany and France. He also served as the music director of the Glacier Symphony from 1982 to 1997 and later of the Mesa Symphony (AZ) from 1997 to 2005, and was director of orchestras at the Red Lodge Music Festival for five years. Johnson, who received a Governor’s Arts Award in 2015, is past president of the Conductors Guild.

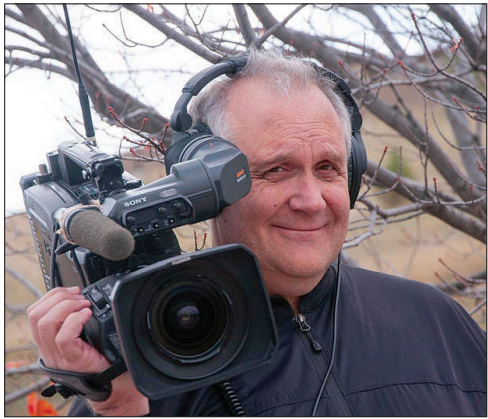


Gordon Johnson

Rachel Gregg recently joined the staff at the Big Sky Documentary Film Festival in Missoula as festival producer. Gregg is a veteran of the Montana Film Office, where she coordinated public relations, marketing, communications, project development, web and social media, event-based marketing and brand activation at film festivals including Sundance, SXSW and the LA Film Festival. She also administered the Montana Big Sky Film Grant incentive program and acted as liaison with Montana-based crews and film productions. Gregg earned undergraduate and graduate degrees in communication at the University of Montana with a certificate in Entertainment Management. She also spent four years as assistant manager for the Historic Wilma Theater in Missoula. In her new role, Gregg will work closely with executive director Gita Saedi Kiely to oversee the production of the 2017 Big Sky Documentary Film Festival, Feb. 17–26 in Missoula.

After a national search, the University of Montana has selected **Ray Ekness** to become the next director of the Broadcast Media Center, which houses the public broadcasting stations of KUFM Radio and KUFM-TV. Ekness is a UM School of Journalism professor and former chair of the Department of Radio-Television. He started his new duties Aug. 22. “Ray has the talent, personality and work ethic to help guide the Broadcast Media Center through an evolving public media landscape,” said Mario Schulzke, UM chief marketing

officer who oversees the center. “He also expressed a Montana-centric vision for programming that we found exciting, and we expect his unique background to increase ties between the Broadcast Media Center and our journalism school.” Ekness will replace **William Marcus**, who retired as director last year after a 40-



Ray Ekness

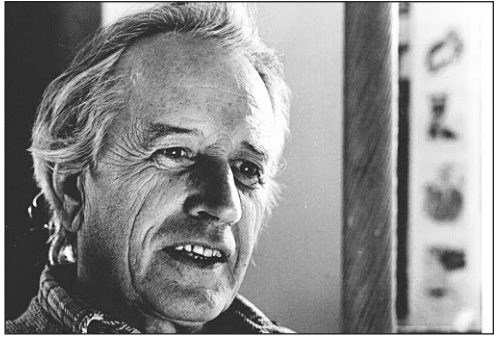
year career in Montana public broadcasting, and **Linda Talbott**, the center’s associate director for communication and development, who served as interim director for more than a year. “I’m humbled to have the chance to lead the Broadcast Media Center,” Ekness said. “I look forward to working hard with an outstanding staff to produce programs that our viewers and listeners will love and support.”

Missoula filmmaker **Dru Carr**, co-founder of High Plains Films and a founding board member of the Big Sky Film Institute, which runs the Big Sky Documentary Film Festival, joined the staff at MAPS Media Institute in Hamilton as film instructor. “I’ve been producing films for the last 20 years,” he told the *Ravalli Republic*. “My goal as a part of MAPS will be to help young artists engage in, and view more critically, the world around them through the craft of filmmaking.” In addition, MAPS’ program director Clare Ann Harff has been named the new president of MAPS; she also serves as design and entrepreneur instructor. **Tim Kolberg**, music and tech teacher, has been named vice president. The after-school media arts program was established in 2004 by Peter Rosten, and has since been named one of the top 50 after-school programs in the U.S. by the President’s Committee on the Arts and Humanities.

Jan Dietrich, development director for the Alberta Bair Theater, has been appointed interim executive director of the Billings theater while a search committee looks for the next executive leader. “We are fortunate to have a very talented and engaged staff at the theater,” said board president Bill Gottwals. In addition to her current fundraising duties, Dietrich oversees the day-to-day business of the theater, including coordinating with organizational consultants and acting as liaison with board members. The programming responsibilities once overseen by former executive director William “Woody” Wood are being managed by **Jody Grant**, ABT marketing and media director. Wood left his position at the theater in July to manage operations and programming of the Macomb Center for the Performing Arts and the Albert L. Lorenzo Cultural Center at Macomb Community College in Macomb, MI.

CONDOLENCES TO ...

The friends and family of Montana actor, director, and retired Montana State University instructor **Ben Tone**. He died April 13, just shy of his 95th birthday. He was born in Prineville, OR, on April 18, 1921, grew up in Portland and began his theatre



Ben Tone

career at Bennington College in Vermont, where he studied drama. He enlisted in the U.S. Army Air Corps in 1942 and served until the end of the war as a tech sergeant in Norwich, England. In the post-war years, he finished his degree at Portland University, and a local friend introduced him to Larry Barsness, who had a connection to Virginia City. Larry, Ben and another friend, Harry Smith, launched the Virginia City Players (VCP) in the summer of 1949. Tone spent the 1950s and 60s acting with the troupe, and became known for his classic theatre, ranging from “Sweeney Todd” to “She Stoops to Conquer,” as well as lighter olios and monologues. In the off-seasons, he toured with VCP traveling shows or went to New York for other acting work. He and his family moved to Bozeman in the 1960s when Tone was offered a full-time position in MSU’s new theatre department and summer work at The Loft Theatre downtown. Ben and his wife, Nina, helped cultivate a tiny community of artists that is credited with establishing the art scene that flourishes in Bozeman today. A generous mentor and quick to identify talent, Tone influenced many young actors and others who went on to have award-winning careers in acting, make-up, lighting, and set design. He developed close mentoring relationships with John Hosking and Rhonda Smith, the co-founders of the Bozeman-based Vigilante Theatre Company. When Tone retired in 1985, he didn’t quit working. He continued appearing in TV and movie roles and on stage. Locally, he is remembered for his portrayal of Lear at MSU and his regular holiday appearance as Drosselmeyer in “The Nutcracker.” His many other passions included tennis, bowling, gardening, wood-working, playing guitar, and camping. The regional and national theatre and film community came together Aug. 12 at the Virginia City Opera House in Virginia City to celebrate his life.

– From the *Bozeman Daily Chronicle*, April 19

Grandstreet (from page 1)

“Theatre has everything to do with life skills,” he says. “I am proud to watch those kids who weren’t sure where their crazy lives were headed, and see them become confident and in control. That’s theatre.”

The David C. Bryant Outstanding Service Award was established in 1978 to honor one of the original founders and the third president the national organization. Essentially a “let-us-never-forget-the-work-of-those-who-have-gone-before-us” award, it is given for “significant and valuable service to community theatre.”

More kudos to Grandstreet

In addition, two national awards were given to longtime Grandstreet supporters: **Dr. Tim Ballweber** and **Ballweber Orthodontics** of Helena received a Special Recognition Award, presented to people and organizations whose contributions are far-reaching and of a special nature; and **Beverly Allen** received the Robert E. Gard Superior Volunteer Award, presented to volunteers over 65 who have faithfully served community theatre for more than 25 years.

Dr. Ballweber and his business have sponsored the Grandstreet Theatre School camp for the past 16 years, providing money for scholarships, t-shirts, and advertising. Ten years ago, Dr. Ballweber offered to sponsor the theatre’s annual Christmas show as well, and during the past five years he underwrote the cost of a t-shirt for every child participating in the Christmas event.

Over the years, Dr. Ballweber and his team



Loyal Grandstreet volunteer Bev Allen today (at left), and above, painting a set in 1981. (Independent Record file photo)

have provided over \$97,500 in funding to help children from many different states and countries attend Grandstreet Theatre School at an affordable price, an impressive sum for a small business in a community with a population of 29,596.

“I watched my children grow up in the Grandstreet Community Theatre Program,” he explains. “Their participation in after-school educational theatre programs, auditioning, and taking part in the community plays has given them tools and social skills that have helped them develop into young, confident adults with amazing talent ... Many have gone on to excel in theatre on a national level.”

Bev Allen has provided unmatched service to Grandstreet, both onstage and behind the scenes, during the theatre’s 40-year history. For over three-and-a-half decades, she has immersed herself in all aspects of theatre and

says she feels personally “enriched by the multigenerational relationships.” Her particular gift is set building and painting.

Colleen Mockler, another longtime friend of Grandstreet, says, “We found a picture from 39 years ago showing Bev painting the set for ‘South Pacific,’ so we walked upstairs and showed it to Bev – where she was painting the set for ‘Beauty and the Beast’.”

Pete Hardie, the theater’s scene designer and technical director calls Allen “an exceptional volunteer and overall positive force for good in theatre and in life. Dedicated, creative, and hardworking people like her keep community theatre going. We’d be lost without her.”

For Beverly, the feeling is mutual: “As the Grandstreet family grandmother, it keeps me young at heart. I can’t imagine living in a community without live theatre.”

Artist Report: National Center for Creative Aging offers online artist training

By Katie White Swanson
Administrator for the National Organization for Arts in Health

The National Center for Creative Aging (NCCA) has been in existence since 2001 and incorporated as an independent organization in 2007. NCCA serves as a host for research, resources, and scholars in the field of creative aging and offers program support, annual conferences, and webinars for continuing education.

The Montana Arts Council has been involved with the NCCA’s Communities of Practice ENGAGE Initiative since its inception in 2013, and there is great potential and support for Montana artists interested in working with aging populations.

A resource of particular interest to Montana artists is the NCCA’s Online Artist Training. A free module developed specifically for artists, the Online Artist Training program teaches fundamentals of working with aging populations. Case studies and tips are given for activities ranging from conduct-

ing a warm-up exercise to developing your own creative aging program. I completed this training and was impressed by its ease of use and practicality.

The NCCA estimates that the program takes from 10 to 15 hours to complete, which was true in my experience. The module is set up in sections, with a quiz at the end of each section.

A score of 75% or better is required to pass each section. The quizzes were relatively easy to pass with proper attention to the reading material. Materials covered in each section include:

- Introduction to the field of creative aging;
- Core concepts for working with aging populations;
- Facilitation skills for running creative aging workshops;
- Tools for reminiscence and memory care;
- Developing an arts workshop from start to finish; and
- Planning and implementing a long-term creative-aging program.

Whether you’ve had previous training in the arts in health field or are just starting out, the Online Artist Training offers practical tips and insights for creative aging programming. From warm-up and activity ideas that are age- and ability-appropriate, to tools for using reminiscence to enhance communication, this module will equip and inspire your work with aging populations.

Studies have shown that senior citizens involved in creative activities experience a wide range of health and social benefits, which include reporting fewer falls and requests for prescription medication, and experiencing an improved quality of life and relationships (Cohen, 2006). Keeping this rapidly growing population engaged in artistic community is both a vital task and opportunity for Montana artists, and the need for creative enrichment in aging groups will only increase as the current generation of senior citizens continues to age.

See Online Arts Training on page 15

MORE CONDOLENCES

The family and friends of dancer and artist **Elenita M. Brown**. She danced to the other side on Aug. 5 at her home in Stevensville. Brown was born Oct. 28, 1932, in Buenos Aires, Argentina, to Swiss parents and truly danced her way through life. At the age of 4 she was a student at the Argentine branch of the British Royal Academy of Dance. She studied piano and attended school at the Lycee Francais in Buenos Aires. At an early age she was fluent in Spanish, French, German and later, English. She grew up in both the vibrant city of Buenos Aires and the open spaces of the Argentine pampas, where she rode horses alongside gauchos and befriended their families. This experience infused her with a lifelong love for the outdoors and nomadic, indigenous cultures. When she was 12, political unrest in Argentina prompted the family to move to Switzerland during World War II. In the course of their immigration, the family had a layover in Barcelona, Spain, where she studied traditional Spanish/Flamenco dance with local Gypsies. This experience inspired a lifelong passion for learning, teaching and performing Spanish dance. At



Elenita Brown

15, Brown attended the Ecole de Ballet du Theatre de Lausanne as student and performer. She and her husband, Joseph Epes Brown, were married in 1952 in Switzerland, and traveled extensively, living in the Maine, New Mexico, Arizona, California, Indiana, and Morocco and Sweden before landing in Stevensville in 1971. Along the way, Brown devoted her life to beauty and creativity through dance and the arts, as a student, educator, choreographer, performer, and visual artist. Her highly expressive batik art and clothing design have been exhibited throughout the United States, including Museum West (MOMA branch) in San Francisco. Once settled in Montana, Brown pioneered the art of dance, with studios in Missoula, Stevensville, Hamilton and Darby. Many of her students received scholarships and continued with a professional career in dance. She choreographed and performed many styles, including ballet, jazz, character, modern, Spanish/Flamenco, ethnic, and African dance. She was a presenter for Young Audiences of Montana and Montana Dance Arts Association, and her students performed during International Days at the University of Montana for over 20 years. She produced an annual spring dance recital for more than 40 years. A life-long learner, Brown continued to be a student throughout her life, and never stopped learning from the best teachers in the field, including yearly attendance to the Flamenco International in Albuquerque, NM, through 2015. She gave her final Flamenco performance at the UM in 2015 at the age of 82, dedicating it to thankfulness.

– Excerpted from the *Missoulian*, Aug. 15



**New name:
Arts Missoula**

As of Sept. 1, the Missoula Cultural Council officially changed its organization name to Arts Missoula.

“Our new name more accurately reflects who we are and what we do,” said executive director Tom Bensen. “This organization is dedicated to supporting the development and coordination of arts and cultural activity in Missoula, and this name and logo change is a logical step in that direction.”

Arts Missoula has been the designated arts agency for the city of Missoula since 1991. Its mission is to connect arts, culture and community through education, advocacy and education. Programs include administration, coordination or production of:

- SPARK! – Arts Ignite Learning, a city-wide collaboration to insure equity and access in arts education;
- First Night Missoula, the New Year’s Eve community arts celebration;
- Missoula’s Public Art Committee;
- First Friday Gallery Nights;
- Sister-City programs with communities in New Zealand and Germany; and
- Montana Book Festival.

Arts Missoula also maintains a directory of artists, organizations and venues, and a community arts calendar.

Visit artsmissoula.org.



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Blackfoot Pathways debuts new works Oct. 1

Blackfoot Pathways: Sculpture in the Wild (BPSW) launched the 2016 Artist-in-Residence program Sept. 12 at the sculpture park near Lincoln. BPSW is hosting British environmental artist Chris Drury and University of Montana graduate Tyler Nansen during the three-week residency program. The completed sculpture installations will be officially unveiled at 2 p.m. Oct. 1.

Drury, an internationally celebrated environmental artist from the United Kingdom, has been creating groundbreaking sculpture installations for over 40 years. His proposal for BPSW is "Rocky Mountain Ponderosa Whirlpool," an installation approximately 46 feet in diameter, consisting of 210 charred logs and stone.

Nansen has been selected by BPSW, in collaboration with the University of Montana, as its first UM Graduate Emerging Artist. Nansen has proposed to develop a piece of art that encourages the preservation of bat habitats in Montana. The aesthetics of this piece reflect his body of artistic work and its use of the grid, formalism, and minimal architecture.

For more information, visit sculptureinthewild.com.

Six Montanans honored Dec. 2 at Governor's Arts Awards ceremony

The six Governor's Arts Awards honorees will be celebrated 3-4 p.m. Friday, Dec. 2, in the Old Supreme Court Chambers (Room 303) of the Capitol in Helena, followed by a reception in the Rotunda. Everyone is welcome!

Jack Gladstone, Lyric Poet and Musician

Jack Gladstone's art form blends Native and Western Americana through lyric poetry, music, and spoken word narrative, emphasizing moral consideration within a shared biosphere. He shares his art in both performance and recorded formats.

Gladstone, an enrolled citizen of the Blackfeet Nation, was inducted into the University of Washington Alumni Hall of Fame in 2013 for his "contributions and innovations in the field of communications." Earlier that year, he became the first Montanan (and American Indian) to receive the C.M. Russell Heritage Award, honoring his contributions to the "legacy, culture, life, and country of Russell's West."

Gladstone was honored with the Governor's Humanities Award in 2015 and the Montana Arts Council's Artist Innovation Award last December. In the winter of 2016, he garnered national acclaim from The First Peoples Fund, receiving a Community Spirit Award for "honoring the 'Collective Spirit' – which manifests self-awareness and a sense of responsibility to sustain the cultural fabric of a community."

Gladstone has consistently contributed programs (often pro bono) to Montana's youth, offering cultural narratives that address larger concerns, such as land stewardship and compassion. In anti-bullying assemblies, for example, he demonstrates "strength in unity" through the story of an arrow, which breaks quite easily by itself, but gains great strength when bundled with others.

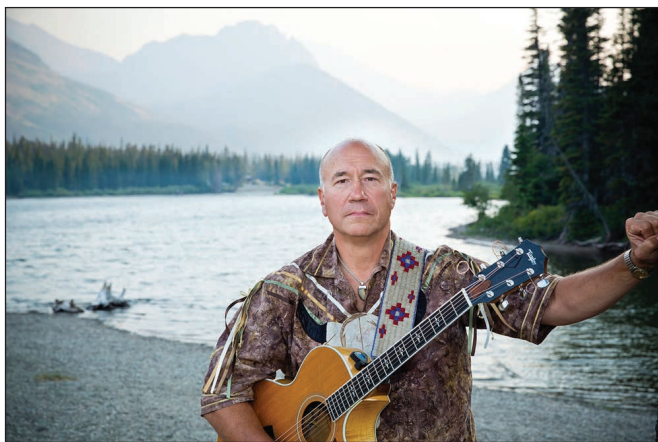
Seeley Lake teacher Patti Bartlett, who nominated Gladstone for the Governor's Art Award, praises his "long-standing relationship with Montana's students and his enduring public presence interpreting Native and Western culture to travelers from around the world."

"During the past three decades, he has emerged as a positive role model, both culturally and athletically, to students in virtually all of Montana's school districts," she adds.

Gladstone shares Montana's indigenous heritage through both story and song, inspiring students of all ethnicities to reflect upon their own background and encouraging them to trace the heritage of their own families. On the Blackfeet Indian Reservation, he is engaged in promoting healthy choices for students and young adults in regards to suicide and addiction prevention.

As a heritage keeper, he has written dozens of epic ballads addressing historical events and recognizing Native heroes, from "Navajo Code Talkers" to "Remembering Private Charlo." His most recent album, *Native Anthropology*, was named Best Historical Recording by the Native American Music Association.

Gladstone co-founded Glacier National Park's acclaimed lecture series, "Native America Speaks," in 1985, and has participated every year since in the longest contin-



Jack Gladstone (Photo by Rebecca Drobis)

uously running indigenous speaker series in national park history.

Gladstone has also promoted wildland conservation, adding his support to the Rocky Mountain Front Heritage Act; advocating protection of the Badger Two Medicine Cultural District (south of Glacier National Park) from resource exploitation; and encouraging buffalo restoration on the Northern Great Plains through the Innii Initiative.

"As a musician, Jack is respected by all, and elevates any concert or recording by his skill, commitment and art," writes acclaimed Montana pianist and composer Philip Aaberg. "He is a strong spokesman for unity and clear thinking, and there is no greater calling than that."



Neal and Karen Lewing (Photo by Mary Bennett)

Neal and Karen Lewing, Actors, Directors and Educators

Since 1983, Neal and Karen Lewing have provided Mission Valley residents with the opportunity to participate in live performance, devoting their hearts and souls to this endeavor.

The Lewings have each contributed to the art form with original works, highlighting Montana's unique place in American history. Their original "Valley Full of Diamonds" production honored Polson's blended native and non-native cultures, and featured hundreds

of local people of all ages. It was met with standing room-only audiences in Polson's largest auditorium.

Their theatre company – the Post Polson Players – offers all individuals the opportunity to become part of theater, from drama and suspense to musicals and comedy. They customarily create roles for everyone wishing to participate, including those with special needs.

For those not comfortable on stage, they provide other creative opportunities such as costumes, lighting and sound, set building and painting.

"My first live theater experience was in 1986 in a community production of 'Oklahoma.' I was very pregnant with my third child. Lewings added a cameo role for me, and coached me to sing in the chorus," recalls nominator Carmine Mowbray. "I still have close friends from that large community production." Mowbray has

continued to perform occasionally and paints backdrops for many productions.

"I do not know of two more consistently hardworking, passionate people who have retained their energy and dedication to their mission," she says. "They have passed up more lucrative opportunity in order to stay in our community and continue to share their love of live theater."

The Lewings also established the Old Prison Players, which brought community and summer-stock theater to Deer Lodge, enriching that community with opportunities to perform and watch live theater.

The couple has a longstanding relationship with Polson schools, producing plays in the high school auditorium featuring students of all ages. Participants learn focus, teamwork, discipline and correct diction; and memorizing lines and performing on stage increases their mental abilities and enhances self-confidence.

Several young actors have pursued the art form, with some achieving a level of professional accomplishment.

The Port Polson Players just completed their 41st season. The typical season offers eight to 10 productions, including comedies, musicals, dramas, mysteries and children's theatre. They produce popular works, champion original pieces and value both contemporary and classical plays.

Most of the Players' productions are staged in a 1938 WPA log building on the Polson Golf Course. Once slated for demolition, the Lewings helped found the nonprofit Mission Valley Friends of the Arts to fund its salvation and maintenance. The Port Polson Players have called the beautiful theatre on the lake "home" for more than three decades.

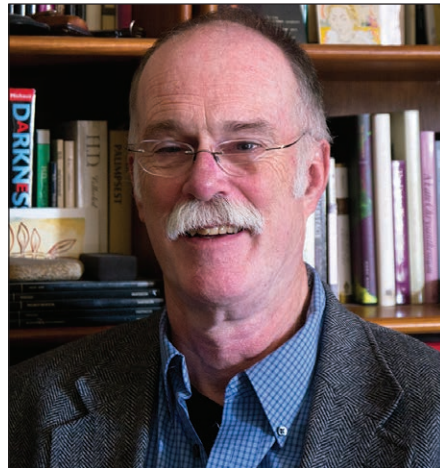
Neal is also well known across the state for his original productions pairing history with music. These include "Singing the Westward Legacy – Folk Music and the Opening of the West," "Christmas with Lewis and Clark," and "Meagher of the Sword – Irish Rebel to Montana Governor," a musical tribute to Thomas Francis Meagher. He also writes and records original folk music, and performs traditional and original Celtic tunes across the state with the Montana ShamRockers.

Polson attorney and former state legislator John Mercer has written an original play that was produced for the Port Polson Players, and performed with his son, Mike, in two shows. "These two treasures of Montana have devoted their lives to making average citizens a part of the arts," he writes. "Their unlimited patience, guidance and encouragement have resulted in untold (numbers of) amateurs realizing the dream to perform, and often doing it family style."

Rick Newby, Poet, Publisher and Essayist

Rick Newby is one of those rare individuals who fulfills all three roles recognized by the Governor's Arts Award: artist, organization, and educator, observes Ken Egan, director of Humanities Montana, in nominating the Helena resident. The following profile is largely excerpted from his nomination:

Newby is a gifted Montana poet who has responded lyrically, thoughtfully, deeply to Montana's history, landscape, and contemporary lives. His poetry blends a down-home Montana sensibility with a highly sophisticated sensitivity to European, Asian, and other



Rick Newby (Photo by Liz Gans)

Governor's
Arts
Awards



Six Montanans honored (from previous page)

traditions. The ease with which he blends these seemingly conflicting voices speaks to a playful, confident writer who knows that a Montanan can be every bit as cosmopolitan and profound as a writer from New York, Paris, or Beijing. His collections include *A Radiant Map of the World* (in which he writes, “My tongue is a weapon, a tool, a gift”), *Old Friends Walking in the Mountains* and *The Suburb of Long Suffering*.

Newby has also established the Drumlummon Institute to nurture, publish, and promote significant literature and history centered in his home state. The list of publications issued from Drumlummon includes a book dedicated to the history and current condition of the Little Shell Tribe (*The Whole Country was ... ‘One Robe’*); a visually and verbally stunning study of Butte and Anaconda (*Coming Home: A Special Issue*); revelation of a neglected major Montana talent (*Notes for a Novel: The Selected Poems of Frieda Fliegelman*); astute criticism on an important artist (*Long Lines of Dancing Letters*); and much more.

But this remarkable list only touches the surface of Newby’s impact through his nonprofit cultural organization. He continues to seek out, encourage, and publish new voices, new visionaries.

Finally, Newby is an exceptional educator. He teaches through his voluminous writing and editing efforts dedicated to Montana literature and art. Working collaboratively with many gifted thinkers, Newby edited and contributed to an extraordinary collection of essays on Montana literature, *Writing Montana: Literature Under the Big Sky*, a wide-ranging collection that welcomes writers from all over the state, with a special commitment to including voices from “east of the divide.”

In 2003, using these same editing skills and sensitivity to Montana’s changing literary scene, Newby produced *The New Montana Story: An Anthology*, introducing readers to emerging writers. This book is typical of Newby’s commitment to bringing forward new voices, even as he celebrates and critiques the Montana literary canon.

He has also served the educator’s role by introducing and editing many forgotten volumes of Montana writing, such as the works of Grace Stone Coates, a too-long neglected writer from central Montana, and the novels of Thomas Savage, a major novelist who located his best fiction in the Dillon area.

If all this were not enough, Newby has been recognized as the most important contemporary critic of Montana’s visual arts. Artist and former Yellowstone Art Museum curator Gordon McConnell calls him “the finest art writer in Montana.”

Rick Newby is a model of effective collaboration ... and is a tireless, persistent, exacting, playful, inspired cultural force.

In the words of James Clifford, which Newby has adopted as his personal motto, “To know who you are means knowing where you are. Your world has a center you carry with you.”

Rick Newby lives out that credo, and in the process he makes us all better readers, writers, and Montanans.

M.J. Williams, Vocalist, Composer and Jazz Musician

Jazz vocalist, composer and trombonist M.J. Williams was lauded as “a discerning, improvising artist of the highest order” by bass-player Kelly Roberti, who poignantly nominated her before he died last spring (he was a Governor’s Arts Awards recipient in 2010).

Roberti performed with Williams (affectionately known as “Willie”) for 38 years and witnessed, as well as learned from, “a commitment that is both unique and inspiring. Her quest is one of true originality ...”

In a letter of support for Williams, poet Melissa Kwasny describes her trajectory to a world-class jazz artist:

As the daughter of a beloved Helena band-leader and trombonist, Williams began her musical career early, sitting in with her father and at local clubs from the age of 16.

After stints in the Virginia City Players and a few years playing music and studying art in San Francisco, she returned to Montana in the ‘70s, founding such iconic Montana bands as Cheap Cologne ... and the Jane Finnigan Quintet, an all-women’s Latin jazz band.

In 1986, with help from a Montana Arts Council fellowship, she spent three months in New York City, studying with Sheila Jordan at City College. In 1987, she performed at the New York City Women in Jazz Concert at the Universal Jazz Coalition.

She enrolled in Seattle’s Cornish College, where she studied with Jay Clayton and Julian Priester and was a regular feature of the Seattle jazz scene, performing with Randy Halberstadt and Phil Sparks.



M.J. Williams (Photo by Sarina Eckmann)

Williams returned to Montana in 1991, immediately forming bands and performing with some of the state’s finest musicians, including bassist Roberti, pianists Ann Tappan and Bob Packwood, drummer Brad Edwards, guitarist Blackie Nelson, and many more.

Her CD credits since then include *What We Had in Mind* (1996), *Taking the Hook* (1997), *I Can Hear Your Heart* (1999), *Driving at Night*, (2002), *Drifting Along in Space* (2004), *Dancing to the Edge* (2007), and *It’s About the Song ...* (2013).

For the last three years Williams has performed in Paris at Le Sept Lezard, a legendary jazz club, with The Jobic LeMasson Trio and The Joe Makhholm Quintet, a collaboration that resulted in the CD *Trance Atlantic* (2010).

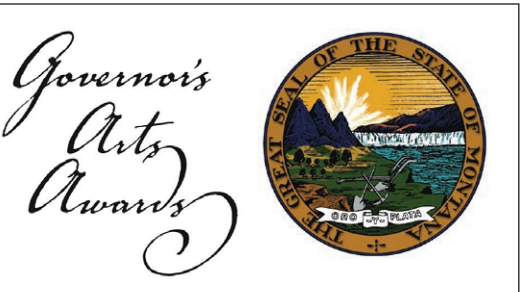
In addition to her gifts to the music scene in Montana, Williams is also the co-founder of the Montana Artist Refuge, a residency program in tiny Basin, which hosted over 300 artists from around the world for 18 years. The Refuge, as it was called, also featured an annual Indian Artists Residency Program that brought in such nationally known native artists as Kay WalkingStick, Sherwin Bitsui, and Bentley Spang, and eventually sponsored the Indian Artists Symposium.

The refuge “not only bolstered a community in an original way but reminded artists to stay the course constantly,” noted Roberti. “... It also restored a beautiful Montana town that was on its knees for lack of renewal and change.”

“M.J. is a Montana legend,” writes pianist, composer and MSU music professor Eric Funk. “Her artistry is nothing short of stunning. A true improviser, eloquent, versatile, and always new and honest, she’s a musician any true professional wants to perform or record with.”

Patrick Zentz, Sculptor

Montana-born artist and rancher Patrick Zentz creates sculptures, public art installations, and, increasingly, electronic works of visual art that bridge the sometimes-specious gap between art and science. His works often have a machine-like appearance and make unseen forces visible.



Zentz grew up on a cattle ranch in south-central Montana, studied biology at Westmont College in Santa Barbara and pursued his graduate degree in art at the University of Montana before his return to ranching in the eastern reaches of the state.

Laura Millin, director of the Missoula Art Museum, suggests that his ranching background fostered many of his strengths as an artist, “such as an intimate knowledge and love of land and nature, an acute mechanical ability, and highly evolved woodworking and construction skills, along with a tendency to tinker.”

“Patrick’s work is unlike any other,” she writes. “Always demonstrating a high level of integrity, intellectual rigor, and an acute desire to communicate ideas, Patrick is generous to a fault when presenting his art work or ideas ... He is inherently an educator.”

Zentz has created major public works within and beyond Montana, including Spokane, Seattle, and Washington, D.C., and has works in the permanent collections of many major institutions (including a dozen at the Yellowstone Art Museum). He continues to strike out along new paths, integrating data and visual forms generated by computers into his ongoing investigations of land and our relationship to it.

One of his earliest works, which catapulted him to international recognition in the world of ecological artists, is “Creek Translator” (1985), a spidery construction that is essentially a musical instrument designed to be “played” by the running water in a small creek.

In the decades that followed, Zentz has continued to create beguiling works that are activated by wind, water, and even passing pedestrians. They are responsive to their environments and, as such, help viewers become

more aware of their surroundings and the natural forces at play. His parallel vocation as a rancher makes him cognizant of the cyclical nature of life and this, too, appears as a motivating force in his work.

Zentz’s work merges art and science in defiance of the educational system’s artificial separation of these subjects; it provides aesthetic engagement and prompts scientific understanding.

Yellowstone Art Museum director Robyn Peterson, who nominated Zentz for the

award, says she was aware of his work when she arrived in Montana in 2006, and already a fan.

During the ensuing years, “I have found Pat to be an unending source of cerebral exercise,” she writes. “His passion combines with his agile intellect to ensure that his art delivers more with each viewing, as all of human history’s best art does.”

She also praises his emphasis on craft. “Pat is the kind of thinker that the future will increasingly reward: interdisciplinary. He solves problems and ponders realities by jumping the rails to make unexpected connections,” she writes.

“As a person, he is the best kind of conversationalist and teacher, i.e., one who sweeps out the cobwebs and builds in his listeners a joy in discovering ... He tries to change the world not by criticism but by showing a different and delightful way forward. If the world isn’t set to rights yet, it is only because he has not been able to talk to every person yet.”

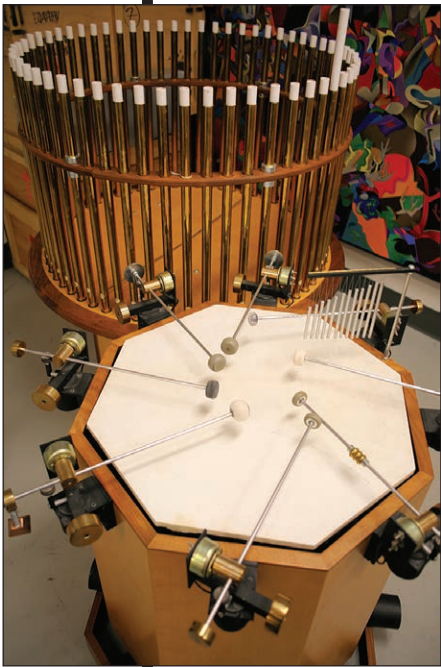


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The arts and community change

Attendees at this year’s ArtPlace Summit in Phoenix dug into the question, “How will the arts help achieve community change?” Participants in the “Creating Art in and for Place: Methods for Locale-Minded Curation” breakout session quickly agreed that art and culture are not a band-aid for wider community issues – they are tools to be used as part of a holistic place-based strategy.

Here is a brief on highlights of this conversation: www.artplaceamerica.org/blog/closer-look-artplace-summit.



“Horizon (Songline) Translator and Renewal” by Patrick Zentz, from a 2014 exhibit at the Missoula Art Museum

ARTS EDUCATION



8

Montana adopts new arts standards

By Emily Kohring
Director of Arts Education

This past July, the Montana Board of Public Education adopted revised standards for the arts. Montana's arts standards were first adopted in 1999, and had never undergone a major revision, until now.

The new standards encompass the idea of Artistic Literacy – the ability of students to create art, perform and present art, respond or critique art, and connect art to their lives and the world around them.

The Montana Arts Council and the Office of Public Instruction partnered to assemble a large team of some of the brightest minds in arts education in our state. It was inspiring to watch their thoughtful and thorough work to create standards that represent how arts learning is taught in 21st century schools.

Our revised Montana Standards for Arts are a great leap forward from the previous, outdated set of standards. What makes these standards better?

- Standards in five artistic disciplines: Music, Theatre, Dance, Visual Arts and Media Arts, recognizing that what students should

know and be able to do look different in each art form.

- Standards that include the Media Arts, acknowledging the role technology plays in 21st century art-making.

- Standards that are grade-specific for elementary schools, giving stronger guidance to the many non-arts classroom teachers who are responsible for facilitating arts learning for their students.

- Standards that are united across the artistic disciplines by 11 unifying Anchor Standards, defining the four common processes found in art-making: Creating, Presenting, Responding and Connecting.

- Standards that include Montana's Indian Education for All, acknowledging the rich artistic and cultural contributions of Montana's native people.

The new standards are a leap forward from the vague and outdated standards we currently use, and the result of the adoption of new standards will be a higher quality of teaching, and a much deeper and richer experience in arts learning for all students.

The implementation date of the new

standards is July 1, 2017. During the 2016-2017 school year, MAC and OPI will continue to partner to offer educators the opportunity to learn about the new standards and how to implement them in their classroom. Outreach includes the development of model curriculum guides and webinars, and workshop events around the state led by the Montana Teacher Leaders in the Arts and other content experts.

Upcoming statewide events

- MAC and OPI plan to spotlight the new arts standards at the first Montana Arts Education Leadership Summit, Sept. 23-24 in Helena. The event is free and information can be found here: tinyurl.com/MTArtsSummit.

- MAC will also host a one-day institute for classroom teachers on the new arts standards at the MEA-MFT Educators' Conference, Oct. 20-21 in Helena. More information can be found on the MEA-MFT Conference website: www.mea-mft.org/educators_conference.aspx.

Find out more about Montana's new arts standards on OPI's website: opi.mt.gov/Curriculum/CSI/AS.html.

Applications due Nov. 13 for Young Artists Competition

The Montana Association of Symphony Orchestras (MASO) invites Montana musicians ages 13 to 22 who play any of the standard orchestral instruments, to apply for its biennial Young Artists Competition, to be held on Saturday, Jan. 14 in Bozeman.

Applications for the MASO Young Artists Competition may be downloaded from the MASO website at www.montana-symphonies.org and must be postmarked by Nov. 23, for this statewide competition.

In addition to an opportunity to perform with a Montana symphony orchestra, winners of each division win a cash scholarship: Junior (ages 13-15), \$450; Senior (age 16 through high school graduate), \$650; and College (post high school through age 22), \$1,000.

Participating orchestras are located in the Flathead Valley (Glacier Symphony), Billings, Bozeman, Butte, Great Falls and Helena.

Once jurors have screened the applications, finalists are invited to perform Jan. 14 on the campus of Montana State University-Bozeman.

For details, visit www.montana-symphonies.org or call the Glacier Symphony and Chorale at 406-407-7000.

Help your high school students fall in love with poetry!

All Montana high schools are invited to participate in Poetry Out Loud, a national poetry recitation competition created by the National Endowment for the Arts and the Poetry Foundation, and sponsored by the Montana Arts Council. Poetry Out Loud (POL) encourages high school students to memorize and perform great poems.

The program helps students master public speaking skills, build self-confidence and learn about their literary heritage. All teachers participating in POL receive classroom materials and resources.

The program includes classroom, school, regional and state-level competition, with the state finals in Helena in March. The winner



of the state finals competes at the Poetry Out Loud National Finals, held April 25-26 in Washington, DC.

In addition to covering travel costs for the winner and one adult chaperone, POL also provides the state champion with \$200 cash plus \$500 for their school for the purchase

of poetry books. The state champion's teacher also receives \$1,000 toward their travel cost to attend the national competition.

The national champion receives a \$20,000 college scholarship as well as \$500 for their school to purchase poetry books.

Last year's state champion was Savannah Smith from Helena High School. Eighty schools across Montana participated in Poetry Out Loud. Could the next state champion be sitting in your classroom?

To get your students enrolled, contact state coordinator Jonna Schwartz, jschwartz@helenaschools.org, or the MAC arts education office at 406-444-6522.

The Creative Pulse: A Hub for Arts Integration

By Karen Kaufmann
Director, University of Montana
Creative Pulse Graduate Program

Late June, the University of Montana campus finds a kindergarten teacher, middle school music teacher and high school English teacher huddled in deep discussion, delving into the fine points of a scholarly article and preparing questions for the author who will Skype with the graduate program shortly. A few hours later they are beating rhythms on homemade drums, developing a character for themselves, or hand-building a large clay vessel.

This is the Creative Pulse Graduate Program in Integrated Arts and Education. Now in its 27th year, the summer graduate program attracts a variety of teachers across many disciplines, from throughout Montana, nationally and internationally. Grounded in the arts and education, the program is known for reinvigorating teachers' love for their work, and reminding them of why they were originally attracted to teaching.

The late Dr. James Kriley founded the Creative Pulse in 1990 with drama professor Dr. Randy Bolton, as a support for gifted teachers who were burning out from the day-to-day grind of the educational system. Many, who had originally viewed themselves as artists, had not practiced their art form for years, instead, giving all their creativity to their students.

Kriley and Bolton intentionally developed a graduate program where teachers could reconnect with themselves and rekindle their creative spark. Today teachers attend the program on the Missoula campus for four



Creative Pulse participants jump joyfully during a dance segment. (Photo by Karen Kaufmann)

intensive weeks for each of two summers, and complete an independent field project in between. The master's is earned when a student completes a final creative project and an accompanying professional paper during the third summer. In 2016, Creative Pulse faculty worked with more than 51 students.

Student research in the arts and education is significant, resulting in a diverse array of projects: writing original novels, hand-making jewelry, writing plays to be performed by 5th graders, developing place-based curriculum, and organizing community art classes for at-risk youth. Teachers take new risks, often leaning into areas outside their comfort zone, pursuing areas they'd always dreamed about but didn't have the confidence to pursue.

Creative Pulse participants are supported and encouraged to develop skills in new art forms, expand their teaching repertoires, and make new commitments to their communities.

The program's strength lies in encouraging three forms of development: scholarly research, artistic development/innovative

thinking and deep personal knowing. This triad personalizes education, enabling learners to actively reflect on their experience through multiple lenses of understanding.

The two-year program provides eight, one-week academic seminars, over two summers, where theory and practice coincide. Students experience a variety of topics ranging from the "Body and Its Role in Learning," "Visual-Spatial Intelligence," "Teacher as Actor," "School Communities," and "Digital Storytelling and the Arts." Arts apprenticeships enable graduate students to learn studio thinking-skills in a variety of art forms, including: artistic bookmaking, singing, creative dance, stand-up comedy, digital media, drumming, and batik.

Distinguished faculty, selected from UM's College of Visual and Performing Arts (CVPA), includes Dr. Rafael Chacon, professor of art; Dr. Jillian Campana, professor of theatre; Dr. Lori Gray, professor of music education; and Karen Kaufmann, professor of dance.

Based in UM's CVPA, the program serves as a regional hub for arts integration. Aligned with the SPARK! Arts Ignites Learning Program (Missoula's Any Given Child Kennedy Center program), Missoula County Public Schools, and the Shape 2.0 grant, the Creative Pulse now offers short workshops and multi-tiered training for classroom teachers wishing to re-tool their creative arts practices, while earning OPI recertification credits.

Learn more at www.umt.edu/creativepulse.

ABOUT MUSIC

– By Mariss McTucker

Chris Cunningham: *If You Knew All Along*

Bozeman’s Chris Cunningham has a fifth solo effort out, with songs from the past and present, produced at his studio, Basecamp Recording. Cunningham is best known as half of acclaimed acoustic duo Storyhill, with John Hermanson, in a career that spans 25 years, 15 albums, and national tours and appearances at major folk festivals.

There are no less than 11 musicians rallying to the cause here, including John Sanders, Chris Cundy, Drew Fleming, Clay Green and Justin Roth, to name a few.

He does some masterly fingerpickin’ on the guitar and adds piano and assorted keyboards, and sings back-up as well. The seven pieces span the realm of folk music, some introspective, all pretty.

Cunningham is possessed of a fine tenor, and his technique is flawless.

The title song, “If You Knew All Along,” is a waltz with sweet high notes; “Falling” is a love song, slow, mellow and whispery. The gently rolling “Give It Up” finds Cunningham doubling the lead on both guitar and vocals; “Terra Firma” starts out country, then stomps into Alex Koukov’s banjo-propelled bluegrass sound; and Cunningham’s lilting voice fits perfectly with the mesmerizing “Spanish Dove.”

Find him online at chrisunninghammusic.net.



Halladay Quist

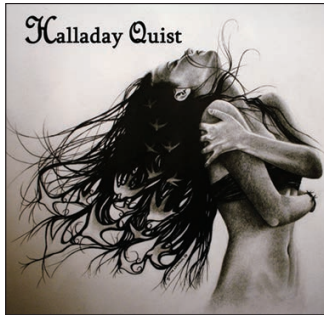
Kalispell songbird Halladay Quist has released a self-titled album that lets her clear high voice soar. Quist is the daughter of Mission Mountain Wood Band alum Rob Quist, so she heard lots of harmonies at home, and her parents encouraged her at a young age to test musical waters.

In college she honed her pipes singing in a choir that toured Europe. Now, she and her dad tour together.

Quist plays guitar, bass and banjo on the recording; she is also a piano player. Here she explores country-rock, folk, some jazzy blues, bluegrass, and heck, there’s even a reggae-tinged number (“Just a Little Love”). Helpmates on the CD are Jason Collum, drums; Doug Kahan, bass; Mason Embry, keys; Mark Evitts, fiddle; and Mike Ulvila, guitar.

Most of the songs are hers. Charlie Black and Tim Ryan wrote the music for “Fly Away,” with its exotic, jazzy feel; and Quist sings a banjo-fueled rendition of Neil Young’s “Harvest Moon” that shows off her accomplished tone. The banjo complements the jitterbugger “Go With You” as well.

Pretty melodies abound on this debut, and the accompaniment is top-notch. Watch for Quist’s new album of rock ’n roll poetry, to be released later this year. Stay tuned at www.halladayquist.com.



Tahj: *Sol Dream*

Missoula hip-hop/rap purveyor and social worker Tahj Bo Kjelland has a new album of originals in which he departs somewhat from his emphasis on the social-awareness themes of the earlier Sweatshop Sneakers. He still uses his medium to speak out against oppression, but this time around he’s more upbeat and intimate, sharing his danceable songs.

The educator and poetry-slam host at the Montana Book Festival has a cast of musicians contributing to the effort. Oodles of horns played by Nathan Crawford, Tanner Fruit, Kyle Gillette and Barbara Shinave, and percussion by Brandon Zimmer, are on the docket. Ryan Maynes and Max Allyn (Tahj’s brother) add keyboards, and Kjelland plays bass.

Back-up vocalists are Margi Cates, Andrea Harsell, Emily Kodama (Kjelland’s bandmate in the blues band Mudslide Charley), Cami Coté, Joan Zen, Tanna Dahl, and Deegz.

Out of the chute, “Carnival” has a snappy reggae-fied ambience; swingin’ horns and rhythmic vocals propel “Food for the Sol,” enhanced by dance-hall piano. “The Garden” features Kayla Hutchins’s accomplished voice bending in the breeze on her original melody; and “Sol Shine” culminates the album with its universal message.

His fans will appreciate this one. Visit www.facebook.com/tahj.kjelland.



Michelle Karcher

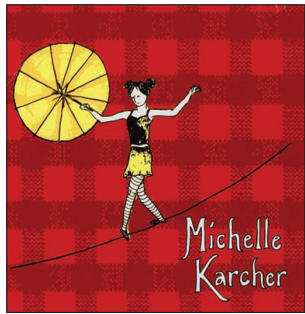
This titular five-song EP by Missoula vocalist and songwriter Michelle Karcher is tight and tuneful. She has played folk and string-band music for a long time, and the album has a folktale bent, besides showing soft-rock touches.

Joining her on the journey are the outstanding Travis Yost, on drums, theremin and vocals, and John Sporman, on bass, guitar, keys, saw, and vocals.

On the snappy “High Wire,” Karcher tip-toes up and down the scale as if doing a balancing act. She has a silky, mid-range voice, and at times her inflections remind me a bit of Natalie Merchant, but with a bolder, clearer sound.

A transplant from Oregon (and a sailor, maybe?), Karcher crafts storysongs that include references to water. Some themes reveal loss at sea, particularly the riveting “Water Is High.”

“Walk Away” is a languid ballad; “Silks and Confessions” is a Los Strait-jackets-sounding barnburner; and “Dive Down” has a tropical feel and a cool melody. Learn more at michellekarcher.com.



Jimni: *Bend*

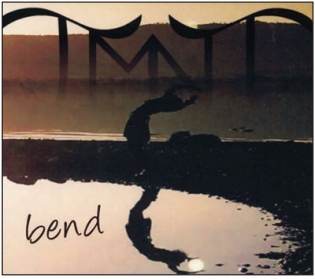
Mission Valley duo Jimni has put out their second album with 11 original songs that explore modern folk styles. Stacy Lynne Santilli’s powerful voice and percussion, in tandem with Jim Steiner’s burnished baritone, harmonica work and deft guitar strokes, make for a big sound. Santilli plays a baby grand piano, too.

The two formed Jimni in 2010 after years in various bands together, and the album hews closely to what you’ll hear in a live show.

Steiner and Santilli collaborate on many of their tunes. A chord progression or riff, or a snippet of chorus, may trigger the other to add lyrics, and/or a harmony vocal and instrumentation.

Steiner’s cookin’ guitar riff, minor-infused, rumbles along like a train on a track in the title track, “Bend,” with Santilli swooping in to plead, “Bend a little more.” The country-folk rocker “Sweet Release,” with lyrics by Jim’s wife, Brenda Steiner, opens the disc; “Doormat” is a bluesy ballad with interesting chording and a peeved heroine.

“It Wasn’t Me” has the duo converging in a harmony lead à la the Civil Wars; multi-instrumentalist David Griffith fills in with a Hammond organ on “Aren’t U Glad”; and Steiner shares a sweet toe-tapper for his wife, “Hey Mama.” There’s a lot more here. Visit www.facebook.com/jimnimusic.



Schizoid Johnny: *I’m Not Who I Think I Am*

One-man-band Schizoid Johnny, aka John Steinhardt, has released a double album compilation of original material from his long musical career. The multi-instrumentalist, who just became the music teacher at Judith Gap School, says the album complements his new stage show, which encompasses his 21 albums and 33 years as a performance artist.

Schizoid Johnny plays scads of guitars – electric, acoustic, 6- and 12-strings, and resonator guitar, for that amped-up slide sound; a banjo, harmonica, drums/percussion, synthesizers, and amps.

Johnny’s sinewy voice, with its Bowie/Lennon overtones, weaves through the sonic filament with a sometimes hypnotic effect. He’s technical and cerebral within this wall of sound, and seems to create a galactic orchestra all by himself.

He plays every genre of music, and says his ability to play and teach every instrument has already inspired his Judith Gap students.

Many songs seem to evolve as stream-of-consciousness manifestos with elongated and well-played instrumental riffs.

Steinhardt’s credentials include studying music and performance art and education, teaching music, and performing worldwide for the military; he also donates proceeds from his many concerts to worthy local causes.

All proceeds from sales of the new CD are going toward purchase of instruments for his students. Visit schizoidjohnny.net.



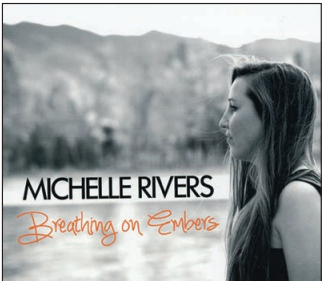
Michelle Rivers:

Breathing on Embers

Eureka songstress/guitarist Michelle Rivers mines the country vein with expertise in 12 songs on her debut album. Originally from Tennessee, she grew up around her father’s (David Piland) home studio, which encouraged her interest in performing and songwriting at a young age. She has maintained her southern-roots authenticity, and recording without drums adds to the purity.

She’s joined by a-list musicians who tour with national acts – Jimmy Mattingly, violin and mandolin, and Rob Ickes, Dobro. Piland plays guitars, banjo, bass, and mandolin, and adds vocals. Bruce Bouton, Bobby Terry, Jim Hyatt, Rodney Ingle, and husband Sean Tribble also contribute their musicianship.

Rivers played at Montana’s Red Ants Pants Music Festival in July and landed a scholarship to the Crown Guitar Workshop and Festival, which took place recently in Bigfork. These days she plays in a trio with her husband and father, and continues to perform as a soloist. Visit michelleriversmusic.com.



Dublin Gulch: *Tap ’er Light*

Dublin Gulch, Butte’s own Irish band, has released an 18-piece CD to celebrate their many years together (25 originally, 17 with the current members). With a flair for singing songs and playing tunes, they mix the traditional with many originals, courtesy of guitar player Jim Schulz.

Other members are Tom Powers, lead and harmony vocals; Mick Cavanaugh, whistles, banjo, mandolin, guitar, and harmony vocals; John Joyner, fiddles, banjo and harmony vocals; and special guest Luke Michelson on upright bass. Schulz adds ukulele, mandolin, bouzouki, banjo, bodhran, bones, and lead and harmony vocals, as well.

Some famous names in Irish music contribute harmony voices and instruments, including Cathie Ryan, Mick McCauley, Rory Makem, and Mickey and Liam Spain.

Schulz’s country-inflected “Tap ’er Lightly” refers to a mining term for packing TNT into drill holes and tapping delicately with a hammer to set the charge; and his “Rick O’Shay Reel,” with fiddle and mandolin interplay, pays tribute to Stan Lynde’s comic strip.

“Dispute at the Crossroads/Maids of Mount Cisco/The Scholar,” a popular set of reels at sessions, is given a light-handed, pretty approach. Steve Earle’s “The Galway Girl” makes an appearance, as does “Farewell, Johnny Miner,” sung a cappella, in robust fashion.

Dublin Gulch – the only band to perform at every An Rí Rá Montana Irish Festival – was dubbed the festival’s “house band” by the late Bubba Maloney. Sounds fitting. Find the fellas online at www.dublingulch.com.



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State of the Arts welcomes CDs

State of the Arts welcomes CD submissions by Montana musicians for inclusion in the About Music section. The recordings must be professional, commercially available, full-length CDs, with cover art and liner notes. Brief biographical information on band members would be helpful to the writer.

Please send submissions to either the Montana Arts Council, PO Box 202201, Helena, MT, 59620; or *Lively Times*, 33651 Eagle Pass Trl., Charlo, MT 59824.

For reprint permission, email kristi@livelytimes.com.



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How to submit a book for State of the Arts

To submit a book by a Montana author for inclusion in *State of the Arts*' "About Books" section:

Please send a copy of the book to *Lively Times*, 33651 Eagle Pass Trl., Charlo, MT 59824; or submit the following information electronically to writesus@livelytimes.com or mac@mt.gov:

- Title, author, publisher, and month/year published;
- A brief description of the book (no more than 200 words), and a short bio of the author;

- A cover image: minimum 200 dpi in pdf, jpg or tiff file;
- If other publications or authors have reviewed the book, send a brief sampling of those remarks.

If you would like us to return the book, include a note with it saying so. (We will pay for shipping.)

E-books: We'll also mention books that are only electronically published: send title, author, a cover image, website for downloads, and a brief paragraph about the book.

Books submitted to *State of the Arts* appear in this publication at the Montana Arts Council's discretion and as space permits. They will not necessarily be reprinted in *Lively Times*; for reprint permission, email kristi@livelytimes.com.

ABOUT BOOKS

Hopping Ahead of Climate Change: Snowshoe Hares, Science, and Survival

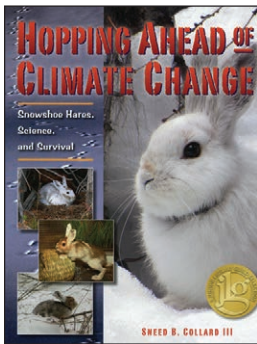
By Sneed B. Collard III

Missoula author Sneed Collard tackles the topic of climate change via an in-depth look at a single species and the consequences of the changes to its environment due to a warmer world.

The snowshoe hare, he tells us, is one of about 20 animals that change the color of their coats to match the colors of the seasons, transforming from mottled browns in fall to bright white as winter arrives, and back to brown hues in the spring. The timing of their molts is tied to hours of daylight, rather than actual weather conditions, leaving the animal extremely vulnerable to its many enemies.

Typical of Collard's writing, the book is packed with scientific information and numerous photos to illustrate the topic. He consulted with over a half-dozen scientists to accumulate material for this highly informative work, suitable for young readers.

Collard has penned more than 75 titles for young people. His 2015 work, *Fire Birds – Valuing Natural Wildfires and Burned Forests*, was named a Junior Library Guild selection.



– Judy Shafter

Edward Unspooled

By Craig Lancaster

Craig Lancaster's third novel about the life and times of Edward Stanton, a middle-aged man with Asperger's syndrome who grew up in Billings, finds our hero married and an expectant father.

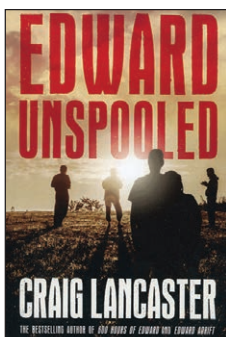
Edward wears his heart on his sleeve. He calls it as he sees it, frankly and often with great humor.

Edward opens each chapter with a letter to his unborn child, and his wife, Sheila, closes the chapter with her perspective. With warmth, humor and insight, the author guides his characters toward accepting their new roles in life with a gentle hand, and a few unexpected turns.

In the end, Edward tells his child, "The time you have is like spooled thread. It comes off, little bit by little bit, until there's nothing left. Your life is unspooled."

The Billings author first introduced Edward Stanton in *600 Hours of Edward*, which earned the High Plains Book Award for best first book. He revived his popular character in *Edward Adrift*. Other works include *The Summer Son* and a collection of short stories, *The Art of Departure*.

– Judy Shafter



Camas and Sage: A Story of Bison Life on the Prairie

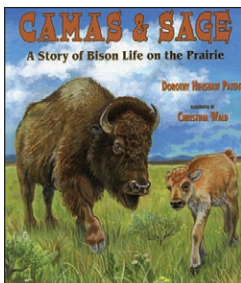
By Dorothy Hinshaw Patent, Illustrated by Christina Wald

Missoula author Dorothy Patent set her story about a bison calf, Camas, on land in central Montana. It's the same neighborhood where the American Prairie Reserve is striving to restore a fully functional ecosystem and home to many species of North American native wildlife.

The story follows Camas and her mother, Sage, through the seasons, detailing their environment, food sources and social interactions. The author offers ample sidebars with a wealth of facts about these creatures, including the structure of their feet, keen sense of smell, herd social structure, mating etiquette, and why buffalo roll in the dirt. Information about prairie habitat and how the bison affected Native American life is also included.

Patent is a longtime Montana resident who has devoted her career to writing nonfiction for young readers. She holds a doctorate in zoology and is the recipient of many awards for her work, including the Washington Post-Children's Book Guild Nonfiction Award. Wald's illustrations are superb, reflecting the text in a colorful and lifelike manner.

– Judy Shafter



Rasta in the Ring: The Life of Rastafarian Boxer Livingstone Bramble

By Brian D'Ambrosio

Livingstone Bramble, the "Rasta in the Ring," was the fighter fans loved to hate. Born in the Caribbean, a lifelong believer of vegetarianism, marijuana and reggae, he assured himself an all-time enigmatic reputation. Bramble was campy, provocative, moving, and exhilarating – sometimes all in the same minute.

As an Olympic hopeful, he came to America from the Virgin Islands in 1979, fought his way up through the streets of Passaic, NJ, and brought the image of the Rastafarian into America's living room. That introduction included his crazy world of snakes, dogs, and voodoo.

He became a successful world champion, stealing the show from a boxer who was arguably the most popular in the world – Ray "Boom Boom" Mancini. Soon, however, his career burned and disintegrated and he retreated from the spotlight to an insular world.

In this entertaining, provocative biography, Helena author Brian D'Ambrosio covers the saga of one of the most enigmatic figures in recent sporting life and tracks down the self-proclaimed "sole Rasta prizefighter" in the most unlikely place. The Helena author also wrote a biography of Native American boxer Marvin Camel, *Warrior in the Ring*. "I can't stay away from the boxing ring," he says.



Swift Dam

By Sid Gustafson

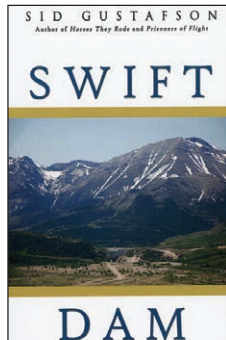
Veterinarian and author Sid Gustafson seems to conjure his father, fabled Pondera County veterinarian Rib Gustafson, in his new novel, *Swift Dam*. On the surface, it's a story of the tragic flood that swept away an earthen dam in 1964, carrying with it 19 people – all Blackfeet Indians.

It's also the story of two men, a young Indian sheriff, Bird Oberly, and an aging veterinarian, Alphonse "Fingers" Vallerone – one born nine months after the flood, and the other still trying to fathom the tragedy.

Gustafson strings the story together as carefully as one might stitch the layers of a cow's belly after a caesarian – his language taut and earthy. "Sid writes with a dedicated sense of place and change. *Swift Dam* is native lore from the poetic heart of Montana, a water manifesto," wrote the late poet and novelist Jim Harrison.

Gustafson, who has a veterinary practice in Big Sky, is also the author of *Prisoners of Flight* and *Horses They Rode*.

– Kristi Niemeyer



For a Little While: New and Selected Stories

By Rick Bass

Returning from a Rick Bass story reminds me of waking from a dream, with its tendrils still wrapped around you as though "a thing like grace has passed through."

His characters are indelible, surprising, and somehow familiar. A father strives to sever his bond with his son by retreating to a marsh, marred by deadly mosquitoes and alligators. In "The Legend of Pig-Eye," a once famous fighter trains a young boxer by chasing him through the woods and across a lake on his black stallion, Killer, while cracking a bullwhip. A giant swims upstream, pulling a canoe behind him in "Field Events." "The big man leapt free of the water with each sweep of his arms, arching into the air like a fish and crashing back down into the rapids, lunging his way up the river ..."

"Swans" is a poignant story about a man succumbing to dementia, "as the coils and loops and convolutions of his brain smoothed out and erased themselves."

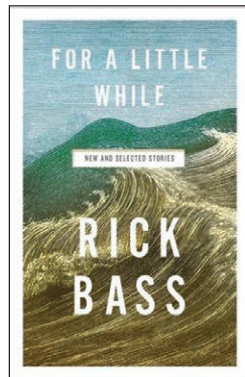
Those readers familiar with Bass's fiction will find old friends here, alongside the new ones. "The Hermit," for example – a marvelous story of two people and their dogs, who survive a blizzard by walking for days beneath a frozen lake.

Each story points to fundamental things. What endures; what doesn't. Bass has lived so closely to the natural world that his tales pulse with that proximity.

Kirkus Reviews called *For a Little While* "a benchmark collection of stories by one of the most capable practitioners of the form at work today."

I call it a celebration of one of Montana's – indeed, America's – finest writers, and his incandescent imagination.

– Kristi Niemeyer



Making Bones

By Bill Vaughn

Izzy Sain, a cattleman's daughter working as a professional photographer, is on a river trip with old pals and her new lover, a Bureau of Land Management ranger, when she comes across a grisly find. Because she grew up in the Missouri Breaks, she's recruited as a special BLM deputy to help investigate what appears to be a double homicide related to the increasingly lucrative trade in Cretaceous fossils stolen from federal land.

So begins a torrid, physical, hilarious, and frightening summer of cop work and love that takes Izzy to a holographic theater operated by Creationists in Alberta, a Hollywood dinner, and back to Montana, where two more victims tied to fossil poaching are discovered.

"What makes Vaughn's book stand out is the consistently superior writing and his deft touch with local detail," writes Ed Kemmick in the *Last Best News*.

The Missoula author also wrote *Hawthorn*, published last year by Yale University Press. Visit www.makingbones.com for details on his latest.



Glacier National Park After Dark: Sunset to Sunrise in a Beloved Montana Wilderness

Photographs and essays by John Ashley

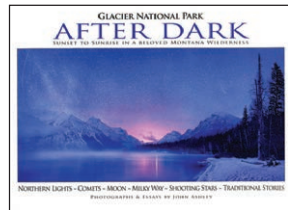
John Ashley's extraordinary color photographs are the result of more than 100 nocturnal excursions, spanning 30 years, into Glacier's gorgeous landscapes. In addition to amazing photos, he offers an impressive lesson in astronomy with photos and facts about comets, meteors, the northern lights, the Milky Way, and, of course, the sun and moon.

The Park's rugged peaks provide spectacular silhouettes for the many phases of light between day and night, those being, Ashley tells us: "sunset, alpenglow, twilight and the 'golden hour'."

The book contains several traditional Native American stories about Glacier's landscape, and essays on the human and natural history of the area. Importantly, the author includes scientific data about light pollution and tips on how to wear ourselves from too much artificial light. The book finishes with a table of Sky Events happening in Glacier from 2015-2024, a list of resources and the author's sources for this work.

Ashley is an award-winning journalist, photographer, writer, biologist and educator who lives in Kila. View more of his work at www.johnashley.com.

– Judy Shafter



ABOUT BOOKS

Wrecked in Yellowstone: Greed, Obsession, and the Untold Story of Yellowstone's Most Infamous Shipwreck

By Mike Stark

The opportunity to cash in on tourism in the first national park was irresistible to corporations and individuals in Yellowstone's early history. Mike Stark gives readers a fine overview of many of the players and schemes that were hatched to separate eager travelers from their currency.

One of the most notorious businessmen operating in the late 1800s was E.C. Waters, whose ultimate scheme was a steamship tour on Yellowstone Lake. The ill-fated tour boat, the E.C. Waters, was christened in 1905, but never saw completion. Its proprietor's unethical antics angered park officials to the point that they delayed approval of the vessel, and his permit expired. The last remains of the boat are still visible on the shores of Stevenson Island in Yellowstone Lake.

Beyond the tale of a boat, Stark offers an intriguing account of the tumultuous beginnings of commerce within the park's boundaries and the struggle to control the flow of goods and services offered to the ever-increasing number of park visitors.

The journalist has covered the American West for newspapers, including the *Billings Gazette* and the Associated Press, for 15 years, six of them writing about Yellowstone National Park.

— Judy Shafter

The Solace of Stones: Finding a Way Through Wilderness

By Julie Riddle

When the author's parents discover a book about living in the wilderness, on pennies a day, they make the decision to abandon their city life and relocate to Troy, where they build a log cabin with their own hands and grit. Riddle was 7 at the time, and unbeknownst to her family, had already suffered a traumatic event that would haunt her for years to come.

Riddle was blessed with loving parents, a close relationship with her older brother and a normal life at school. She earned good grades, participated in sports and enjoyed the friendships of her peers. But all was not as it seemed on the surface, and gradually, she draws the reader to the source of her pain.

After suffering a debilitating breakdown, she finally revealed to her parents that she had been sexually abused at a daycare when she was 5.

Written honestly and courageously, the author has woven the good and the bad of her life into the story of a family living in a small western town, trying to make a living in a boom-and-bust environment, and being surrounded by a wilderness that's both external and, in the author's case, internal.

With the support of her family, a loving husband, and help from counselors, Riddle has achieved success in her chosen field, working as a senior writer at Whitworth University, a craft essay editor for *Brevity*, and a creative nonfiction editor for *Rock and Sling*. This is her first novel.

— Judy Shafter

Tyrannosaurus Rex

By Ted Rechlin

Helena author and illustrator Ted Rechlin has been drawing pictures and telling stories since he was two years old. Like most young kids, he loved stories about superheroes and animals – especially dinosaurs! While his drawings have gotten much better over the years, his love of storytelling and dinosaurs hasn't changed.

His book aims to show T.rex "as a living, breathing animal. How it moved and how it behaved." Rechlin wanted to bring the king of dinosaurs back to life, and he had the artistic abilities and scientific understanding to do just that.

Based on the latest dinosaur science, Rechlin's stunning, full-color illustrations engage youngsters in an exciting graphic novel format. Readers travel back 66 million years to the late Cretaceous Period and meet Cobalt, a 40-foot-long, seven-ton apex predator.

Dino-lovers age 6 and up will enjoy learning about this lost world and the most celebrated dinosaur of all time.

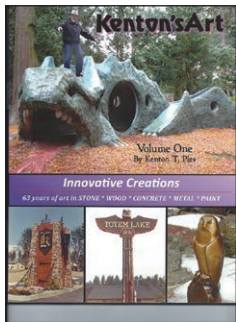
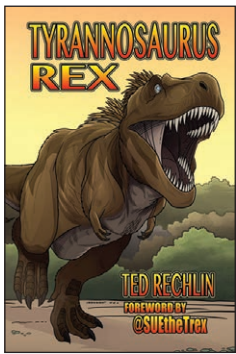
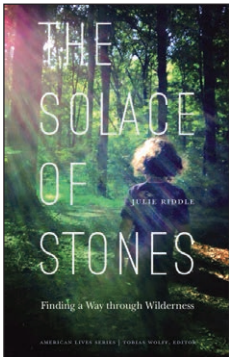
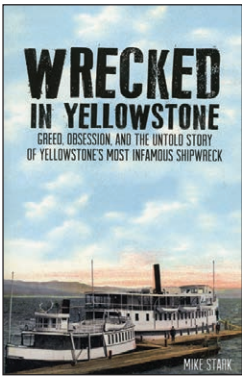
Kenton's Art: Innovative Creations, Volumes I, II and III

By Kenton T. Pies

Artist Kenton Pies shares 63 years of innovation and art-making in this three-volume set, beginning with his childhood in Wisconsin, where he started a sign and painting business as a teenager, to his adult years in Washington, Alaska and along the West Coast. He now resides in Plains.

The three volumes cover architecture, sculpture, graphics, water features, paintings, and monuments in stone, wood, concrete, metal, and paint. The approximately 600 photographs with accompanying text comprise a total of 370 pages.

During his lifetime, Pies has completed commissions for individuals, corporations, builders and contractors, won awards in art, sculpture, graphic design and quilting, and created works for both public and private collections. Innovation has been a hallmark of his career, as he pioneered techniques and materials for painting and sculpture, experimented with texture, and designed special



tools and machines for cutting, carving and polishing stone, wood and metal.

In 2013, he received a \$60,000 commission to design and build a new dragon statue for Deane's Children's Park, in Mercer Island, WA. Pies built the original sculpture in 1965 in what became known as "Dragon Park." Pies considers this sculpture his "crowning achievement."

Learn more about the artist at www.kentonsart.com.

Champion of the World

By Chad Dundas

This debut novel, set in the 1920s, centers around former World Lightweight Champion wrestler Pepper Van Dean and his wife, Moira. Having fallen on hard times, the couple finds employment with a traveling carnival where Pepper performs a deadly stunt called the "hangman's drop."

An unfortunate incident finds them looking for another profession and opportunity knocks when Pepper is offered the position of trainer for Garfield Taft, an African-American heavyweight wrestling contender seeking a comeback.

The action moves to a training camp at a remote Montana hunting lodge where the Van Deans begin to realize that things are not as they seem. Are Pepper and Moira just pawns in a world of grifters, conmen and bootleggers? Is the outcome of Garfield's upcoming title match pre-determined?

The stakes are high, and only by "wits and brawn" will the two survive in the dangerous world they have unwittingly become part of.

Author Chad Dundas knows the sport of wrestling well, and his descriptions of matches are intricate and heart pounding. Even non-wrestling fans will find plenty to enjoy in this fast-paced tale of sport, intrigue, history and second chances.

Author Deirdre McNamer calls the book a "vivid and cinematic portrait of a sport, and a culture, in flux."

Since 2001, the Missoula resident has contributed as a sportswriter for several national outlets and local and regional newspapers and his works of short fiction have been published in several literary magazines.

— Judy Shafter

Fifty-Six Counties: A Montana Journey

By Russell Rowland

Author Russell Rowland spent two years studying and traveling his home state, from the mines and mining legacy of Butte, to the wind-scrubbed plains and Hi-Line, to the tourism-driven economies of the western "boot."

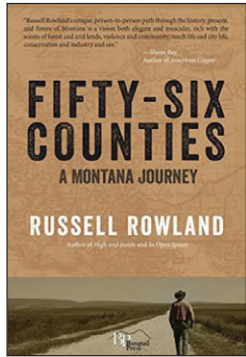
The resulting book explores both historical and contemporary Montana characters, and captures the essence of many of the far-flung communities he visited. Butte, for example, he describes as "the kind of place where you can smell violence and raucous laughter in the same whiff."

Much as a road trip might meander, the book flits from one community to another, distilling the geography, history and character of the state into a rich and rewarding read.

"Fifty-Six Counties is a remarkable book: a macro-focused narrative using a wide-angle lens," writes Butte novelist David Abrams.

Rowland, a Montana native who resides in Billings, is also the author of three novels, *In Open Spaces*, *The Watershed Years* and *High and Inside*.

— Graydon Moll



Witness to Spirit: My Life with Cowboys, Mozart and Indians

By Robert Staffanson

Ed Kimmick titled a review of Robert Staffanson's memoir "The Most Interesting Man in Montana?" 250 pages later, I'd vote "yes."

His story is divided, aptly, into three movements: Cowboys, Music and Indians, with a prelude and a postlude marking the opus of a remarkable life.

Staffanson, who now lives in Big Sky, was born in 1921 on a horse ranch near Sidney. He was riding alone by age 4 on a mustang called Injun, and spent the rest of his first decade helping his dad round up and tame wild colts.

His teen years were spent on a ranch near Deer Lodge, where "music began to dominate my spirit." He had an affinity for the violin, which became his "lodestone" for a career in classical music.

And what a career it was! After graduating from the University of Montana with a master's degree in music, he was hired to develop string and orchestra programs at the junior and senior high schools in Billings, and went on to launch the Billings Symphony in 1950, and a community chorus a year later.

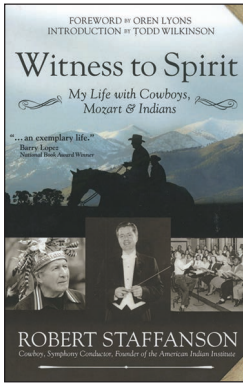
Staffanson was one of 10 conductors chosen to participate in the inaugural American Conductor's Symposium with the Philadelphia Orchestra under the direction of Eugene Ormandy, and became conductor of the Springfield Symphony Orchestra in Massachusetts. "At age 34, I left Billings and found myself overseeing one of the premier orchestras on the East Coast."

This portion of Staffanson's book is both enlightening and entertaining, describing his encounters with some of the preeminent conductors, composers and musicians of the mid 20th century.

Two decades later, near the pinnacle of a challenging and rewarding career, Staffanson stepped away from it all – "to meet the greatest challenge of my life ... to work with and for Native people." He went on to help forge the "Two Circles," a unique organization comprised of the American Indian Institute and the Traditional Circle of Indian Elders.

The bond he feels with traditional Native Americans "goes beyond blood to spirit," a theme he returns to again and again, as he travels from the world of cowboy to conductor, to his final role as advocate for a more ancient and inclusive world view. A remarkable man indeed!

— Kristi Niemeyer



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Meadowlark Award offered for women writers

The Meadowlark Award, formerly given after an annual short-story writing contest for Montana college students, has been reconfigured as a biennial book award for women writers. Under the new guidelines, the award's \$1,000 cash prize is augmented with a book contract from Riverbend Publishing in Helena. Application deadline for the 2017 award is Dec. 31, 2016.

The award is open to women writers who have never published a book, and the book must be based in or substantially about Montana. It may be fiction or nonfiction, including memoirs, essays, adventure, travel, novels, and short-story collections.

Entries will be judged by the executors of the Meadowlark Award and by Chris Cauble, Riverbend's publisher, with assistance from various Montana authors, editors, and booksellers.

The award is named for the book, *When the Meadowlark Sings*, written by Nedra Sterry when she was 82 years old about growing up along Montana's Hi-Line. For details, visit www.riverbendpublishing.com.



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Placemaking Resources

Citizens' Institute on Rural Design: www.rural-design.org

Orton Family Foundation Heart and Soul initiative: www.orton.org/what-we-do/what-community-heart-soul (and check out information on trails as economic engines and cultural assets: www.orton.org/events/rural-trails-economic-engines-)

USDA Rural Development:

- Local foods, local places: www.epa.gov/smartgrowth/local-foods-local-places

- Farm bill provision for planning: www.rd.usda.gov/programs-services/strategic-economic-and-community-development

- Community facilities loan and grant-ing program: www.rd.usda.gov/programs-services/community-facilities-direct-loan-grant-program

National Main Street Association: mainstreet.org

Transportation for America: www.smartgrowthamerica.org

THE ART BEAT

“And You Are the Branches”: Painting windows with glass

By Dana Boussard

During an artists' career, if one is lucky, an opportunity arises to create a lasting art piece.

For me, that opportunity came 10 years ago when Reverend Richard Schlosser of Holy Spirit Parish in Great Falls approached me carrying architectural drawings for a new, contemporary church that would be built, replacing three smaller parishes.

For over 30 years I have been making public art for numerous spaces, but being offered an opportunity to design and fabricate 27 stained-glass windows that would create a sense of place and a sense of spirituality was a true gift. My hope for the project was that this stained-glass tapestry would reflect both a personal and universal narrative, and one that would vary over time, much like the windows themselves would vary as the light moved through them in the course of a day.

The church, familiar with my work, requested only the embodiment of “wind” and “wheat.” The rest of the vision would be up to me. These two elements, part of my life growing up on Montana's east side, were ingrained into my psyche and I felt gratified by that request.

While designing my first glass installation



“And You Are the Branches,” one of two side windows at Holy Spirit Parish in Great Falls, created by Arlee artist Dana Boussard.

(Photo by Ariana Boussard Reifel)

in 1986, I took the approach of an artist dictating to the material rather than the traditional approach of the material dictating to the artist. Enlisting fabricator Dennis Lippert to partner

with my non-traditional approach was a good match, and we have continued to meld our glass skills to this day.

Drawing versions were submitted to the council and numerous visits with architects refined dimensions. The 9' rose and 8' x 42' towering center windows demanded complicated engineering and hidden rebar integrated into my design. For a commission of this magnitude, colors from samples would not suffice so I traveled to find “light” in the sheets.

A costly project, with funds paid by parish donations, required dividing the installations into three time frames, with the final side windows installed recently. This 10-year spread was a challenge, and keeping clarity of vision was necessary.

For me, art and spirituality have always been intertwined. The great beauty I find in working with glass, is that the artist alone cannot complete the vision. It takes a spiritual light to illuminate the almost 16,000 pieces that have been cut, ground, foiled and soldered, bringing them to life and creating a work that becomes more than the sum of its parts.

Missoula Art Park to offer a “green space oasis” for sculpture

The Missoula Art Museum, the City of Missoula and Adventure Cycling celebrated completion of the design and fundraising phases of the Missoula Art Park with a ground-breaking celebration Aug. 5. Mayor John Engen, project designer Anne Hannenburg of SPVV Landscape Architects, Salish artist Corwin Clairmont and other key players were on hand for the celebration with shovels, hard hats and opening remarks.

The Art Park Steering Committee, led by staff and community volunteers from each of the three partners, worked carefully with SPVV Landscape Architects on the final design. The park, due to open in early November, will be constructed on the north side of the art museum, with specially designed, colored concrete stretching across East Pine Street to continue the park to Adventure Cycling.

The Art Park will expand the museum's footprint outdoors with a green-space oasis featuring changing exhibits of outdoor art, which will provide a new venue for local and world-renowned sculptors. The design was created to encourage tourism and inspire investment in Missoula's downtown, while



Architect's drawing of Missoula Art Park (courtesy of Missoula Art Museum)

supporting the continued safety and green space of the biking and walking neighborhood along Pine Street.

“We are inspired by the broad-based collaborative process that shaped our artful vision for a public space,” says Laura Millin, MAM's executive director. “To me, the Missoula Art Park will showcase the power of art and creativity to serve our community and create an extraordinary cultural destination

in the heart of downtown for generations.”

The Missoula Art Park epitomizes “Creative Placemaking,” a national movement that encourages partners from public, private, nonprofit, and community sectors to strategically shape and establish the physical and social character of a neighborhood, town, city, or region around arts and cultural activities.

Creative Placemaking energizes public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together. The scope of the Missoula Art Park project evinces a strong sense of place that will help unite the diverse offerings of a vibrant community and contribute to its physical and economic health.

The funding mix for the project represents the broad base of support for the project: 45 percent from government, 31 percent from foundations and individuals, 23 percent from business, and one percent from civic organizations, with a small percentage of additional funds still being raised to fully equip and furnish the park.

For details, visit missoulaartmuseum.org.

The story of a friendship

Big Horn County Museum displays works by Joseph Henry Sharp

The Big Horn County Historical Museum, located east of Hardin, is currently displaying the works of Joseph Henry Sharp. His paintings and personal effects are on exhibit in the main gallery for the next two years.

Lainey Jacobson Reynolds-Keene, owner of the collection, is the great-granddaughter of the late Major S.G. Reynolds, who was appointed agent of the Crows in 1902. During his leadership, Reynolds started Crow Fair. In the early years the fair was a way to showcase the crops and garden produce grown on the reservation.

“My generation did not personally know J.H. Sharp. However, we were all inspired by the stories of this friendship,” says Reynolds-Keene. “My grandmother, Carolyn Reynolds Riebeth, was a generous and encouraging person. I am honored to be able to display some of J.H. Sharp's work that has been in my family for three generations. I hope you find that same encouragement and inspiration in this display.”

At the turn of the century, Sharp was com-



One of J.H. Sharp's signature paintings is the inside of his cabin. The black clay pot seen in this painting is also on display at the museum.

missioned to paint portraits of Indians and Indian life. Already a well-known artist in the country and with a rising reputation, Sharp and his wife, Addie, moved to the Crow

Agency in 1902. For eight years he lived with the Northern Plains Indians and practiced his art within that setting. One of the signature paintings on display is the inside of the Sharp's cabin that was located in Crow Agency.

Sharp gave Carolyn Reynolds this painting before he moved from Montana to Taos, NM, telling her, “This painting is yours but, as long as I am alive, I want to keep it with me.” Carolyn also told the family that Sharp told her that he left the biggest part of his heart in Montana.

Carolyn Reynolds Riebeth and her family remained very good friends with Sharp, so much so that Carolyn wrote a book about the artist in 1985 titled *J.H. Sharp – Among the Crow Indians 1902-1910*. The story she tells is notable for its accuracy and her love for the subject.

For more information, call 406-665-1671.

ABOUT VISUAL ARTISTS

Stephen Glueckert: “All Mixed Up” Through Jan. 7 at the Missoula Art Museum

Missoula artist Stephen Glueckert, a consummate artist and educator, has created a vast outpouring of work influenced by folk and intuitive artist traditions, as well as modernism. This survey of his work dates back to the 1970s and includes early films, handmade games, drawings, conceptual pieces, drawing machines, collages, interactive sculptures, and inventive assemblages.

Glueckert was born in Missoula and grew up in Great Falls. His forebears introduced industrial steam laundries to the Montana territory in the 1860s, settling between Bozeman and Livingston in Chestnut. He was raised on a working farm and in an industrial laundry, two family occupations that influenced his later artwork.

Glueckert studied art at the University of Idaho-Moscow, and later earned his master’s in art education from Western Washington University-Bellingham. He went on to work as a counselor and teacher at the Northwest Children’s Home in Lewiston for a decade before moving back to Great Falls to serve as curator of education at Paris Gibson Square Museum of Art.

Glueckert eventually moved to Missoula where he served as curator of education and later curator of art at the Missoula Art Museum, retiring in 2015 as Senior Exhibitions Curator. He was first to receive the honorary title at MAM of Curator Emeritus.

Throughout his long career in the museum field he continued to create art. His work often emphasizes the emotional or humorous content of stories while at the same time championing social justice issues and advocating for cultural values.

Ben Mitchell, an independent curator and writer, finds himself most drawn to Glueckert’s interactive sculptures. “There’s no false sentiment in them. Nothing decorous or frivolous either, and with their delightfully goofy working parts they’re often damned funny. Their carving is alive with an unfussy folk-like quality where you can see and feel the enchanted presence of the hand.”

This exhibition will travel to the Yellowstone Art Museum in Billings, Nicolaysen Museum of Art in Casper, WY, and Pritchard Art Gallery at the University of Idaho-Moscow throughout 2018. An accompanying limited-edition full-color catalog invites purchaser to create an original drawing on the cover made by one of Glueckert’s “drawing machines” featured in the exhibition.

The artist’s “The Blind Men and the Elephant,” featuring 20 black and white drawings in oil pastel, Keno crayon and cattle marker, is on display through Dec. 4 in the Jessie Wilber Gallery at the Emerson Center in Bozeman.



“Vietnam Vet” by Stephen Glueckert



“Tazlina Lake” by Cameron Lawson

numerous books, flyers, and articles for a wide variety of projects including The Audubon Society, Birders World, Montana Fish, Wildlife and Parks and the National Lewis and Clark Trail Heritage Foundation. He has provided over 150 historically accurate illustrations for the National Lewis and Clark Re-enactor’s Manual.

Echo is also a native Montanan and has been interested in art since her early days in school practicing drawing and design. Over years of trial, error and experimentation, she has mastered the difficult practice of manipulating wax and dye to create intricate batik paintings.

Batik is an artistic process of alternating applications of wax resist and colorful dyes on high quality cloth. The sequence of dye application, drying, and wax application imparts colors in target areas, and is repeated until the entire piece is covered with wax. A single batik can have well over 30 applications of dye and wax.

Echo is inspired by portraits, both contemporary and traditional, and her work has been accepted into fine art auctions offered by numerous Montana museums and is represented by galleries across the U.S.

Featured Artist: Cameron Lawson Through October at the Bozeman Public Library

Artist’s website: cameronlawson.com

Lensman extraordinaire Cameron Lawson circles the globe, shooting for brand icons and national media. In his exhibit at the Emerson, the adventurous photographer shares stunning aerial and landscape images, captured while piloting sightseeing tours over the Alaska Range.

Lawson is an accomplished rock and ice climber and backcountry skier and pilot. He fuses his athleticism and photographic skills to craft dynamic, one-of-a-kind images.

Lawson was born in Yokohama, Japan, but raised in Alaska where he worked as a pilot for Talkeetna Air Taxi and flew a ski-equipped Cessna 185 on sight-seeing tours of the Alaska Range. Sometimes he dropped climbers off and flew over glaciers riddled with crevasses, zoomed past mile-high granite walks in the Ruth Gorge, or soared over colorful tundra. Weekends were spent flying and adventuring

in Prince William Sound, the Talkeetna Mountains or the Chugach Range.

Flights were often scheduled to capture images during the magic hours of early dawn or dusk. Often the door would be removed for visibility and the plane slowed to 10 knots above stall speed. The images in this exhibit represent Lawson’s attempt to share that experience.

Lawson’s interest in photography was inspired by a book he read in his teens: *High and Wild* by Galen Rowell. He picked up a camera and started teaching himself how to use it, practicing while assistant guiding on Denali, working on a fishing boat in southeast Alaska, and climbing granite walls in Yosemite Valley. He’s gone on to create images for a host of national clients, including Patagonia, North Face, Mountain Hardware, Kelty and Helly Hansen, and his photographs have appeared in *National Geographic Adventure*, *The Smithsonian*, *Fortune*, *Outside*, *Sports Illustrated* and *Field and Stream*.

Lawson lives in Bozeman with his dog, Dodger, and runs a company, TitanStraps, which manufactures polyurethane tie-downs for work and recreation.

Karen Tanner (with Carolyn Thayer), “Homegrown” Through October at the Downtown Billings Association gallery space, with a reception 5-9 p.m. Oct. 7 during the Autumn Artwalk

Artist’s website: www.karentannerart.com

Billings artist Karen Tanner joins another local artist, Carolyn Thayer, in an exhibit of new artworks.

After a 30-year career spent teaching fine art and graphic arts in public schools, Tanner retired in 2015 from Billings Senior High. She took a year off to explore her life as a professional artist, and emerged “more authentic, more purposeful.” She has come to view her art as her voice: “I begin with layered washes on the background, building depth and texture. This shows a visual passage of time. Building from there, the layering and subtracting of paint reveals my message,” she writes.

Most recently, she’s been exploring water elements, “inner-life symbols,” and often works with metal foils. “I like the way it represents the dueling of the spiritual/material worlds.”

Tanner is a Montana native, who grew up hunting, fishing and camping with her family. That legacy continues to resonate in her work. In addition to fine art, she’s a skillful illustrator, who twice won the highly competitive Sweet Pea Festival poster competition in Bozeman.

Her work is represented by Toucan Art Gallery in Billings and Windy Flats Art Gallery in Nye.



“Shedding Winter” by Ron Ukrainetz



“Postcard From Montana” by
Echo Ukrainetz

The show features Ron’s lifelike acrylics on engraved Claybord, a technique called “polychromatic engraving” that mimics the depth of field that can be achieved with a camera lens. He also shares many of his vibrant oil paintings to complement batik paintings by his wife, Echo.

Ron was born and raised in Great Falls, Montana, and is a life-long artist. His favored mediums include oil, graphite, etchings, and he is considered a living master in acrylics on engraved Claybord. During the past 30 years as a professional artist, he has illustrated



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Send your submissions for About Visual Arts

With About Visual Arts, *State of the Arts* continues to profile living Montana artists (no students, please), whose work is the focus of a current exhibit (on display during some portion of the three months covered by the current issue of *State of the Arts*).

Submissions must include:

- A digital image of the artist’s work, with title of the piece (at least 200 dpi and 500kb);
- A brief bio and description of the artist’s work;
- Dates and title of exhibit; and
- The gallery or museum name, town and phone number.

MAC will select submissions that reflect a cross-section of gender, geography, styles and ethnicity, and are from a mix of public and private galleries and museums.

Deadline for submissions for the January-February-March issue is Dec. 1. Send submissions to kristi@livelytimes.com with About Visual Arts in the subject line.



“Holding Close” by
Karen Tanner

About Visual Artists is
compiled by
Kristi Niemeyer



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Fall powwows
Last Chance Community Powwow – Sept. 30-Oct. 2 at Lewis and Clark County Fairgrounds; “Honor the Children” is the theme for this annual event. Call 439-5631 or visit lastchancepowwow.com.

Native American Heritage Day – 9 a.m.-4 p.m. Sept. 30 at Chief Plenty Coups State Park in Pryor; event includes a parade, powwow, traditional games, and free lunch. Call 406-252-1289.

NATIVE NEWS

Three Montanans earn Community Spirit Awards

Three Montana artists are among seven exceptional Native American, Alaska Native, and Native Hawaiian artists who will be honored Saturday, Oct. 8, in Rapid City with the 2016 Jennifer Easton Community Spirit Awards. These awards, given annually by the First Peoples Fund, pay homage to people across the country who have worked selflessly to weave their ancestral knowledge into their communities’ present and future.

Montanans receiving Spirit Awards include singer, songwriter and storyteller **Jack Gladstone**, a Blackfeet from East Glacier (who was also named a Montana Governor’s Arts Award recipient); and traditional storytellers and performing artists **Phillip Whiteman Jr. and Lynette Two Bulls**, Northern Cheyenne and Oglala Lakota of Lame Deer.

Lyric poet, international performer and storyteller, recording artist, composer, teacher, speaker, coach, Rose Bowl champion. Like each Community Spirit Award honoree, Gladstone, known as Montana’s troubadour, maintains a many-faceted and interconnected web of accomplishments and commitments. And, like his fellow artists, Gladstone is being honored through the Community Spirit Award not for his individual achievements but for his contributions to the collective good.

Gladstone is creatively driven to restore the narrative themes that have long provided the framework to nurture individual and collective identities within tribal communities. “My hope is that my art continues to strengthen my community through the innovative production and presentation of mythic, historical and ecological tradition,” he says.

He defines that community broadly and inclusively – “the Blackfeet Nation of Montana, the neighboring Indian nations of Montana, the nations of the Americas and the entire world.” But it is his enduring commitment to the children of Montana that inspired Patti Rae Bartlett of Seeley Lake to nominate him for the 2016 Community Spirit Award.

“In the course of the past 30 years, Jack has been an iconic positive role model, both culturally and athletically, to students across the state of Montana,” she says. “Jack shares Montana’s indigenous heritage with students and communities through both story and song. This prompts students of all ethnicities to reflect upon their own identities and encourages them to trace their own ancestral paths.”

Whiteman and Two Bulls put their art at the service of community leadership, teaching and healing. Their extraordinary lives have encompassed the worlds of high finance, professional rodeo, and professional traditional dance, but their focus is the Northern Cheyenne Reservation where they live and where Phillip is a hereditary chief.

Through their shared work on workshop-based programs and performances and presentations, they use the traditional arts of storytelling, song and dance, and horsemanship to reconnect tribal communities with their histories, cultures and ways of being. They are founders and organizers of the Fort Robinson Break Out Run, now in its 20th year of changing children’s lives through an immersive, five-day re-creation of an historic wintertime escape and journey home.

Cinnamon Spear, now of Phoenix, participated in the run years ago and

nominated the two for the 2016 Community Spirit Award. “Phillip and Lynette’s art extends farther than the limitations of the common understanding of what art might be, or more succinctly, their work goes beyond art – it is holistic – it is a way of life,” she says. “At the center of their work is the need, desire, and duty to strengthen community. They do this by targeting first the individual, then

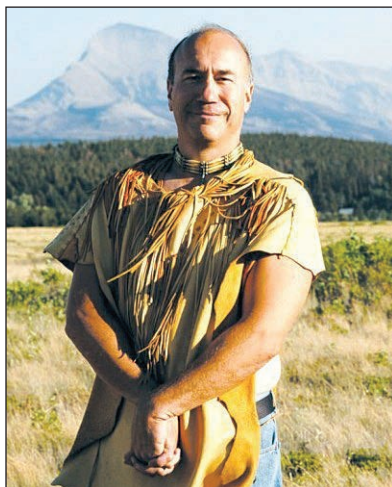
the family and community, in order to build a stronger nation.”

Phillip and Lynette say that at its core, their art represents resilience and reciprocity. “The stories and teachings are not stories of a history that is no longer, our stories are still alive. This way of life – which includes our songs, our dance, our ceremonies, our medicine knowledge, our horse knowledge – keeps us connected to our ‘spirit’ and our ‘center. In times of hardship and adversity, we know how to help ourselves. This is how our ancestors survived. Now through our work, we are moving from surviving to thriving.”

Other recipients are:
 • Duncan Ka’ohu Seto, Native Hawaiian of Hilo, Hawai’i, lauhala weaving and pencil



Lynette Two Bulls and Phillip Whiteman Jr.



Jack Gladstone

drawing;

- Jennie Wheeler, Tlingit, Alaska Native of Yakutat; skin and fur sewing, spruce root basketry; and
- Luther G. (Butch) Goings and Lydia Louise Goings, Eastern Band of Cherokee of Cherokee, NC, wood carving and white oak basketry.

The process of bringing spirit back to community is an important responsibility for artists and part of a sacred honor system. First Peoples Fund works to strengthen that honor system by recognizing these exceptional artists for knowing themselves, honoring others, and sustaining spirit in their own communities.

The celebration begins at 7 p.m. at the historic Performing Arts Center of Rapid City and includes performances by Nammy Artist of the Year winner Wade Fernandez with his son Quintin, hip-hop artist Frank Waln, internationally acclaimed a cappella singers Ulali, The Git Hoan Dancers, and Dances with Words spoken-word poets.

A pre-show art auction features outstanding artwork created by First Peoples Fund’s family of artists, including Montanans **Valerie Veis, Darrell Norman, Monte Yellow Bird and Jackie Parsons**.

Learn more at www.firstpeoplesfund.org.

Native American artists featured at MAM in “Not Vanishing”

The Missoula Art Museum presents “Not Vanishing: Contemporary Expressions In Indigenous Art, 1977-2015,” a survey of significant artworks by American Indian artists from the Pacific Northwest region through Dec. 10. The exhibit was curated by Gail Tremblay and Miles R. Miller, and organized for travel by the Museum of Northwest Art in LaConner, WA.

The survey includes artists familiar to the Missoula community through MAM exhibits such as Corwin Clairmont, Joe Feddersen, Jaune Quick-to-See Smith, and James Lavadour. It also introduces the artwork and perspectives of a new assemblage of skilled, award-winning artists, in various stages of their careers.

Artists in the exhibit include legends that are no longer with us, such as the recently deceased Rick Bartow, James Schoppert, and Conrad House.

“Not Vanishing” displays the rich diversity and wide range of artistic approaches and subject matter found in today’s contemporary Native art scene. The spectrum of art making ranges from the direct deployment of traditional materials, such as weaving, beading and carving, to indirect homages using ceramic or glass, to the European studio media of drawing, painting, printmaking, photography, and sculpture.



“Going as Coyote” by Rick Bartow is part of “Not Vanishing” at the Missoula Art Museum.

Regardless of materials or techniques, each artist shares a unique art-making perspective that honors tradition and heritage, or communicates the struggles of surviving within a hostile dominant culture, or both. These artists elevate the discussion using wry humor, intelligent insight, and rich talent to share cultural experiences, make social commentary, and in some cases, to re-imagine a bitter past.

Curator Gail Tremblay (Onondaga/Micmac) teaches at Evergreen State College in

Olympia, WA. Tremblay has been working in the visual arts community of the Pacific Northwest for more than 20 years. Her woven film baskets have been acquired by museums and corporate collections throughout the United States. Tremblay was awarded the Governor’s Arts and Heritage Award for the State of Washington.

Miles R. Miller (Yakama/Nez Perce) is an artist, scholar, and independent curator. He has developed exhibits with the Burke Museum, the Hood Museum, and the Northwest Museum of Art and Culture and worked in the collections of the National Museum of the American Indian (including a curatorial residency), the Peabody Museum, and the Nez Perce National Historic

Park. Miller’s research focuses on Native American ethnographic and contemporary arts, not only as aesthetic objects, but artworks rich in concepts of authority, pluralism, and social identity.

As a curator, he encourages artists to actively articulate their tribal histories and knowledge portrayed in visual culture and invites audiences to meet cultural specialists who can express their perspectives and experiences.

Visit missoulaartmuseum.org.

Montana ranks near top of arts participation survey

The National Endowment for the Arts has released new research that for the first time offers a complete state-by-state perspective on how American adults participate in the arts, including activities in Montana.

The new research comes in the form of an “arts data profile,” an NEA collection of statistics, graphics, and summary results from data-mining about the arts.

This profile, titled “State-Level Estimates of Arts Participation Patterns,” features two issue briefs or summary results: “Highlights of Arts Participation by State (2012-2015)” and “Why Some States Exhibit Higher (or Lower) Rates of Arts Participation.”

Montana ranks near the top in several categories of the “Arts Participation by State” profile: third in the percent of adults who attend visual or performing arts events or go to movies; fourth in the percent of adults who attend live music, theatre or dance performances; second for the percent of adults who visit buildings, neighborhoods, parks, and other sites for their historic or design value; fourth in the percent of adults who read literature; and tied with Oregon for third in the percent of adults who personally perform or create artworks.

“The incredible statistics here should really come as no surprise to us, since according to Montana’s Department of Labor, one out of every 60 people in Montana’s labor force is a working artist,” says Arni Fishbaugh, executive

director of the Montana Arts Council. “In addition, their report cites that the number of artists as a percentage of our state’s work force has grown three times as fast as the rest of Montana’s workforce for the past three decades!”

“Highlights of Arts Participation by State (2012-2015)” examines U.S. adult arts participation through seven measures, comparing each state’s average results to the national average for that measure. Montanans score in the top 10 in several categories:

- 25.5% of Montana adults attend art exhibits, compared to 18.7% nationwide (rank in U.S.: 10th)
- 57.8% read literature, compared to 43.1% nationwide (rank: 5th)
- 59.9% personally perform or create artworks, compared to 45.1% nationally (rank: 3rd)

- 40.8% attend live music, theater or dance performances, compared to 31.6% nationwide (rank: 7th)
- 80.6% attend a visual or performing arts event or go to the movies, compared to 66.2% nationwide (rank: 3rd)

The second issue brief, “Why Some States Exhibit Higher (or Lower) Rates of Arts Participation,” looks at three factors that correlate closely with arts participation and can provide insight into a state’s participation rates. Those factors are education, poverty, and access to arts organizations.

The NEA also issued another arts data profile titled “Results from the Annual Arts Basic Survey (2013-2015).” Analysis for this profile indicates that despite decades of declining arts attendance by U.S. adults in the performing and visual arts, more recent rates are holding steady. This arts data profile includes five research briefs examining different measures of national arts participation, including the influence of factors such as geography, gender, race, ethnicity, and age, and occupation.

“The information in these two research profiles adds significantly to our understanding of how adults in this country engage with the arts,” said NEA Chairman Jane Chu. “It is encouraging that participation rates for the performing and visual arts are holding steady while a deeper dive into state participation highlights interesting regional variations that speak to the diversity of our nation.”

For more information, go to arts.gov.



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“Playing for Keeps” cards and poster honor Historic Preservation

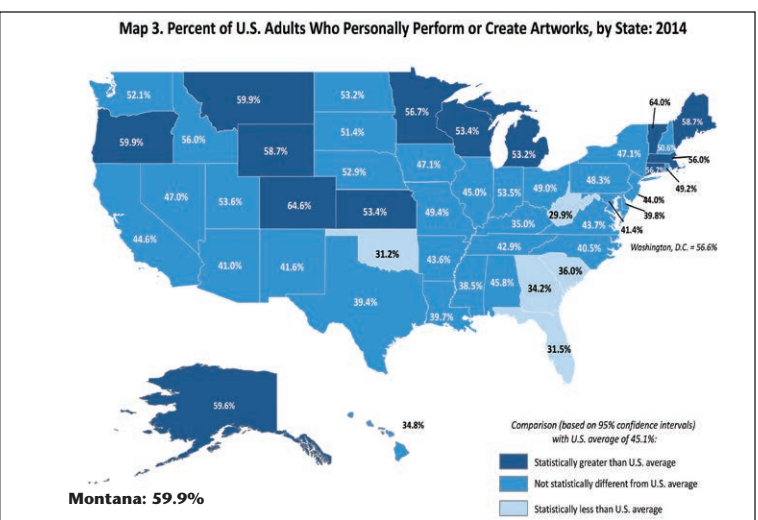
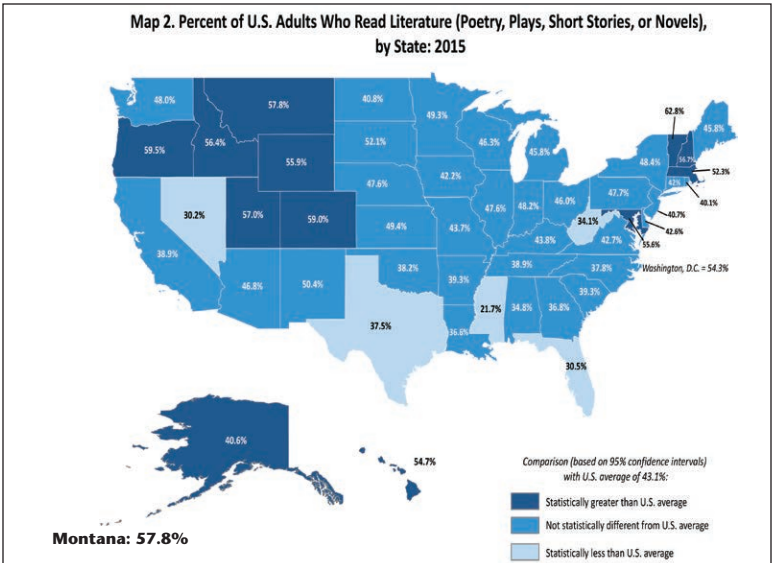
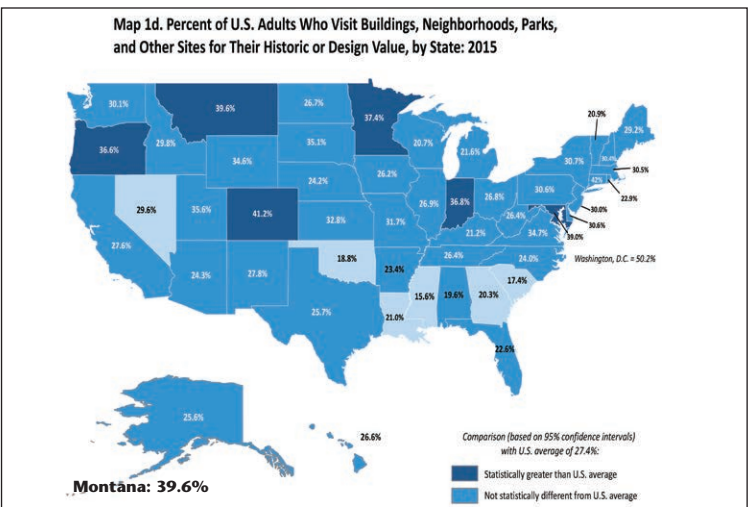
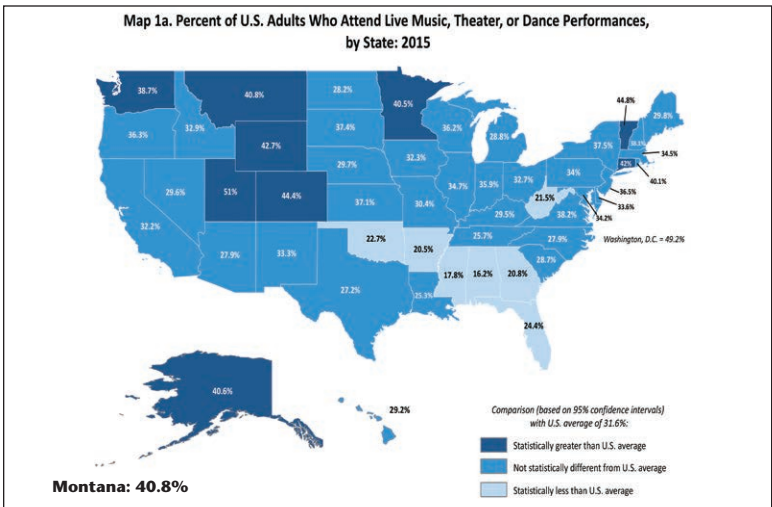
As part of the 50th anniversary of the National Historic Preservation Act of 1966, the Montana State Historic Preservation Office has released a “Playing for Keeps” poster and set of playing cards.

The foundation of historic preservation programs nationwide, the Act created, among other important policies and programs, the National Register of Historic Places.

Each card in the commemorative deck represents one Montana’s 56 counties, and features a historic property that has been listed in the National Register in that county.

Together the playing-card deck represents a cross-section of Montana’s significant historic, archaeological, and traditional cultural properties. Images include The Livingston Depot, the ancient First Peoples Buffalo Jump National Historic Landmark near Ulm, and the Streamline Moderne First National Bank of Ekalaka.

A free copy of the poster and playing cards are available at mtshpo@mt.gov.



Online artist training (continued from page 5)

I would recommend this training module to any artist interested in the field of creative aging and the myriad opportunities that it has to offer.

Links:

Online Artist Training: www.creativeaging.org/artisttraining
National Center for Creative Aging: www.creativeaging.org
Map of the Arts in Health Field in the United States: placestories.com/project/145991

About the author

Katie White Swanson is the administrator for the National

Organization for Arts in Health (NOAH), a nascent professional organization for practitioners and institutions throughout the nation. She conducts field research and manages national networking for the University of Oregon’s Arts in Healthcare Research Consortium, and her research on mapping the national arts in health field was published in the 2015 book *Managing Arts in Healthcare* (Routledge).

She earned a doctorate in Musical Arts in Viola Performance from the University of Oregon, where she also completed a Supporting Area in Arts in Healthcare Management and a graduate certificate in Nonprofit Management. She currently resides in Helena where she serves as the principal violist of the Helena Symphony and maintains a private studio.



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MAC's OFFICE ON THE ROAD

A journey filled to the brim with cultural champions

By Cinda Holt
MAC Business
Development Specialist

Hello Hi-Line!

The rural character of Montana creates citizens who experience and understand the fundamental link between community culture and civic pride. With few resources, Montanans are remarkable in the ways they form unique bonds through their communities' cultural roots.

Despite the sprawling geography, Montanans are close-knit socially. In many ways, Montana feels like one big town. This creates an environment of neighborliness. From a shared sense of isolation, people work hard for the common good and take great pride in their own communities. The result is a sense of place and partnership that is uniquely Montanan. The MAC staff witnessed this play out across the Hi-Line and throughout our Office On The Road travels.

In the northern and western parts of the state we visited Plains, Eureka, Libby, Havre, Fort Belknap, Malta and Glasgow. In each town we held public meetings to discuss the arts council's activities and to learn about the challenges and the opportunities facing folks interested in producing, and participating in, cultural endeavors in their communities. We also met with local legislators and board members of cultural organizations.



Fort Belknap: The Chandler Goodstrike family bids farewell to MAC's outgoing executive director, Arni Fishbaugh, pictured with three MAC staff members.

Every town rocks

Eureka pulled out all the stops and produced an art exhibit with live musicians in our honor! Rita Collins, Sunburst Community Service Foundation's arts director, made sure that the MAC staff had the chance to see the bountiful arts (that often live under the radar) in her town.

We toured the **Libby** Memorial Events Center, a fantastic 16,000-square-foot performance facility inhabited by the Kootenai Heritage Council that serves all of Lincoln County. In **Plains** we saw the Paradise Elementary School that is now in the hands of a preservation committee that is repurposing the school into a cultural center.

Malta's ArtSpot hosted our meetings and is the local arts education hub with activities for blooming artists of all ages, offering programs like "Little Splatters" for preschoolers and "Cocktails 'n Canvas" for adults.

Fort Belknap Agency's Aaniiih Nakoda College is a remarkable place "where Native American culture and technology meet." Visual artist Sean Falcon Chandler (Aaniiih), the newest member of the Montana Arts Council, is the American Indian Studies director and instructor at the college. Good work sure runs in their family: Sean's mother, Carole Falcon-Chandler, is the college president and his father, Al Chandler Good Strike, is a member of our Montana Circle of American Masters.

No trip to **Glasgow** would be complete without taking in a show at the fantastic Fort Peck Summer Theatre, where we saw a moving performance of the musical "The Last Five Years," by Jason Robert Brown.

In **Havre** we visited the Montana Academy of Dance, headed by the

effervescent Patrick Campbell. Patrick's studio offers training for all ages in classical ballet, jazz and tap. We were treated to a lovely performance by dancers who exemplified all the admirable traits a person can develop as a dance student. Patrick's academy embodies the great results that occur when a leader does a lot with a little, and sees the potential within a rural community.

We were also treated to a performance by the Montana Actors' Theatre of Havre, which delivered a lively version of the comedy/drama "Equivocation" by Bill Cain. Founder and artistic director Jay Payette serves on our council and was part of the fine ensemble of actors in the play.

Finally, our merry band detoured a bit on our last day to **Big Sandy** to visit Craig Edward's gallery. Craig's fine art landscape photography is just beautiful – check it out at www.edwardsstudio.com.



Libby: In addition to the public meeting (above) MAC members toured the Memorial Events Center.

Thank you Billings

Our first Office On The Road visit to Billings last winter brought feedback that resulted in a serious change to our Cultural Trust granting process, resulting in more transparency to the public through our website, with plans to televise the grant panels through the state's legislative television station this fall. While in town we experienced the inspirational Soweto Gospel Choir at the Alberta Bair Theater.

And then home again

In all our conversations, meetings, meals and site visits, we gathered suggestions and ideas about how to maximize our ability to support the arts in our towns. We came home filled to the brim with pride, having encountered so many cultural champions! We hope we left people feeling inspired and motivated to keep up their important work.

When all was said and done, we covered nearly 3,000 miles as a traveling office, and every single mile was simply and spectacularly beautiful. How lucky we all are to live here!

Thank you all for being so welcoming to us and for doing such great work keeping Montana's many cultures so vibrant and enriching. Montana truly is the Treasure State.

More On the Road photos on pages 18-19

Some great NEA podcasts

- Lin-Manuel Miranda, creator and star of "Hamilton," talks about what went into creating the hottest ticket on Broadway: www.arts.gov/audio/lin-manuel-miranda

- Author, musician, and former National Council on the Arts member James McBride's latest book, *Kill 'Em and Leave*, explores what made James Brown the "Godfather of Soul": www.arts.gov/audio/james-mcbride

- Founder and CEO of the Veteran Artist Project, Brian McDonald, speaks about creating opportunities for veterans who are artists: www.arts.gov/audio/brian-mcdonald

- Kassie Hilgert, president and CEO of Arts Quest, speaks about reclaiming the abandoned Bethlehem Steel Plant for the arts and how it gives a region new life: www.arts.gov/audio/kassie-hilgert



Eureka: Public meeting, above; Rita Collins, at right, art director of the Sunburst Community Service Foundation, which hosted an art show with music.



Photos by Cinda Holt



Plains: Dinner with the Sanders County Arts Council (left) and a public meeting (above).

LAW AND THE ART WORLD

Some short responses to readers' questions

By Bill Frazier ©2016

With the Christmas shopping season approaching, one gallery and several readers have asked how to be sure that they are either selling or buying authentic Indian-made jewelry or other art and craft items. This has been a problem for a long time, but the best response is to deal with reputable suppliers and sellers.

The Indian Arts and Crafts Act of 1990 has addressed this problem, but enforcement of its provisions is difficult and has not been a law-enforcement priority.

The Indian Arts and Crafts Act is designed to protect the cultural integrity of the work of American Indian, Alaskan and Hawaiian native artists and protect them from fake and imported copies of their work. For buyers and collectors, the act attempts to serve as a consumer-protection law insuring that the buyer is getting actual Indian craft work. Nonetheless, there remains a proliferation of copies, fakes and such things as "Indian-inspired" and "Indian-designed" jewelry and other craft items that are not made by Indians.

I did learn recently that the City of Santa Fe, New Mexico, is attempting to have Santa Fe designated as an Indian art or craft "district" for purposes of better enforcement of the Indian Arts and Crafts Act through the provisions of it and the Indian Arts and Crafts Enforcement Act of 2000.

With the volume of tourism and sales of Indian crafts in that city, such an effort will have great value to the artists as well as the buyers. Santa Fe and other cities rich in Indian heritage and culture should be very supportive of this effort to aid in the elimination of fake Indian jewelry, baskets and other crafts.

These acts are designed for two primary purposes: to benefit American Indian artists and craftsmen and to serve as a truth-in-advertising law to insure that consumers get what they think they are buying. The hope is that both the Indian artists and their customers will be protected from falsely advertised products. At the same time, the cultural integrity and heritage of the native tribes will be protected and preserved from the introduction of counterfeit or fake products.

Remember, it is illegal, under federal law, and the laws of an increasing number of states, to display for sale, or to sell any art or craft product in any manner that falsely

suggests that it is Indian produced, an Indian product, or the product of a particular Indian tribe. This applies to all Indian and Indian-style traditional and contemporary arts and crafts produced after 1935.

Further, it is illegal to label any item as made by a specific tribe unless a member of that specific tribe or a certified Indian artisan of that tribe made the item. Keep in mind that, as a rule, all of the labor component of a product must be entirely Indian for it to be labeled "Indian" made.

Support your local gallery

Artists frequently ask me about selling only over their own website, Ebay or other internet sites and problems with copying of their work.

We are all aware of the changes in the way artwork is marketed. Traditionally, it has sold through galleries, but now, more and more, art is being sold at auction and over the internet.

While these are successful sales sources, it is important to recognize the value and resources provided by both commercial and non-profit galleries across the country. Such galleries have provided support to many new as well as established artists and have been important business and cultural elements of local communities, but more and more galleries are going out of business.

As this has happened, access to art and education has diminished. Artists have lost access to sales outlets and exhibitions and the general public, both buyers and lookers, have lost access to the art.

Support your local gallery and the artists they represent. Such businesses pay taxes, support the local community, promote the arts and stand behind the work they sell.

Participating in auctions

I repeat once again what I have said many times to artists about participating in auctions, whether commercial or charitable. Do not enter your work in these auctions unless you set a reserve price below which the work will not be sold. If the auction objects to your setting a reserve, do not participate in that auction.

Artist-Museum Partnership Act

The Artist-Museum Partnership Act has



Bill Frazier

still not passed in Congress. This is the tax law that would give artists, writers and musicians a charitable tax deduction for the donation of their own work to a non-profit and tax-exempt organization. The likelihood of its passage any time soon seems remote.

Art as investment

This is in response to the reader who told me of the "investment" quality painting, at least as represented to him, that he bought from a gallery. Buyer's remorse had developed since no knowledgeable person he showed the painting to had ever heard of the artist. The gallery had made a sale, but had lost a customer.

Realistically, unless you are a multi-millionaire with an appropriate storage facility for the artwork, you are not buying art for investment purposes.

There are all sorts of IRS regulations relating to investment in art, and what physically must be done with it for protection and preservation, so avoid waving this red flag at the IRS. Galleries and artists alike should resist the urge to use the word "investment" altogether.

An artist's or gallery's customers are not investors. They are simply customers or collectors or buyers. Do not create problems for yourselves gratuitously. This also affects your credibility with knowledgeable buyers.

Bill Frazier served a lengthy and invaluable tenure as chairman of the Montana Arts Council. He can be reached at artlaw@itstriangle.com. MAC thanks *Art of the West* for permission to reprint this series.



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Upstart Co-Lab: Fostering a creative economy

Rooted in the conviction that artists are social entrepreneurs and that a sustainable future depends on a creative economy, a group of artists, impact investors, philanthropic funders and social innovators recently launched Upstart Co-Lab

Led by founding partner Laura Callanan, the former senior deputy chairman of the National Endowment for the Arts, Upstart Co-Lab will build a bridge to connect artists with the opportunities of impact investing and social entrepreneurship, and will connect social innovators with the storytelling, improvisation and creative intelligence of artists.

"Artists are the original social entrepreneurs," said Callanan. "But because other social changemakers don't realize what artists are doing, artist-innovators often have to go it alone ... we can fix this. Once we do, the impact will be unstoppable."

Upstart Co-Lab will be based in New York but is national in scope. A portfolio of five projects is under development and will be implemented by the end of 2016. For more information visit www.upstartco-lab.org.

Tech Talk: Try a Duck at DuckDuckGo

By Mark Ratledge

We don't have to look very far to find news of the latest website hack that reveals private financial and bank-account data. But you may not know that data from your own web searches can be legally collected, sold and can follow you around.

Do you wonder why things you Googled for one day appear as ads and links on other websites the next day? It's your search data that has been collected by those companies and that is linked together to form a profile of your search habits.

It's all in the fine print you click through when you agree to the terms of service of a website service such as Google's search. Does that make you uneasy? But what you search for on the web is probably just as private as credit card account information.

These privacy concerns have fueled the growth of a search engine that takes privacy seriously. DuckDuckGo is the search engine company, and their motto is simple: "We don't collect or share personal information." So what you search for at DuckDuckGo doesn't even stay at DuckDuckGo; it was never saved to begin with.

DuckDuckGo has been quickly gaining millions of users who may no longer believe Google's "Don't be Evil" mantra, seeing that Google has made a mess of some of their own privacy concerns while on the way to a half-trillion-dollar market capitalization.

DuckDuckGo has been growing at between 200% and 500% per year since it began in 2008. And after Edward Snowden's famous revelations about data collection and surveillance in 2013, DuckDuckGo's growth line pointed straight up.

DuckDuckGo offers other search features: when you "Duck," you get general web results, like Google, but you also get human-curated instant answers, too, at the top of the page. This is the human element of Ducking, and offers a quick answer to some searches without having to click links to other sites. (Google took DuckDuckGo's lead and now does this now, too, by pulling information from Wikipedia)

Another great feature of DuckDuckGo is the "!bang" search. That means you can internally search many other sites from DuckDuckGo. if you are doing general

searches, and decide to search eBay for Nikon cameras, type "!ebay nikon cameras" at the Duck, and you will get those search results from eBay within DuckDuckGo's page.

You can go to duckduckgo.com and learn lots more about the company, their mobile Apps and other search features. Now, the Duck may not yet be able to show the same raw

number of search results that Google can, but at least for my uses, the side-by-side results are comparable, and I've started using both searches now. And in the future, I may dump Google for the Duck, too.



Mark Ratledge is a WordPress consultant. Check his website at markratledge.com.



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Statewide arts service organizations

Montana has many arts-discipline-specific statewide service organizations. You can find a complete list here: art.mt.gov/arts_service_orgs

Montana Arts Council grants, awards & commissions

Visit the Montana Arts Council's website for a complete listing of grants, awards and commissions:

Individuals: art.mt.gov/grants_awards_comm_home#individuals

Organizations: art.mt.gov/grants_awards_comm_home#orgs

Schools: art.mt.gov/grants_awards_comm_home#schools

Programs and Services: art.mt.gov/programs_services_home

PUBLIC VALUE PARTNERSHIPS

The Three Rs at work in Montana

Public Value Partnership grants between Montana nonprofit arts organizations and the Montana Arts Council champion the fact that the arts are of benefit to all the citizens of Montana and are worthy of state and federal investment.

Public Value Partnerships utilize three tools we call "The Three Rs" to expand the public value of the work being done by Montana's non-profit arts organizations:

- Building relationships;
- Creating greater relevance and meaning; and
- Establishing return on investment (measured both as economic vitality and impact on people's lives).

MAC believes that using "The Three Rs" strengthens participation, understanding and support from audiences, donors and funders. We'd like to share some of the best examples of these stories with you from 2015:

Building Relationships

Stumptown Art Studio, Whitefish: Our most effective technique for building and maintaining relationships comes in the form of one-on-one communication. Donors are acknowledged with handwritten notes, and for larger donations, with a follow-up phone call. Donors appreciate being recognized.

Volunteers and donors who contributed to the Windows on Whitefish Project have been honored with handmade clay tiles bearing their names, on display near the murals for all to see. This form of "permanent acknowledgement" has prompted many local businesses to contribute to the project.

In reference to our customers and students (let's refer to them as our consumers), they respond favorably to opportunities to offer feedback, in the form of written surveys, online Trip Advisor entries, Facebook posts, face-to-face conversations, phone calls and emails. Our staff has the mantra, "customers first – always," ingrained in their minds.

Any negative feedback, while rare, is addressed by our administrative staff immediately. People like to know that their opinions and efforts are valued.



Stumptown Art Studio: Participants take a glass class.

Creating Relevance

Glacier Symphony and Chorale, Kalispell: Access to guest artists, musicians and the artistic staff of the GSC are being highlighted in many of our events and activities.

We have over 150 musicians that perform year round and are community members. We are featuring them more prominently in our printed materials, our social media and our spoken announcements as we have found that this personal connection with people in the community makes stronger connections that are relevant and lasting. If you know your doctor or dentist sings in the chorale, you remember it and tell people about it because it's relevant to you personally.

We are trying to feature Maestro Zoltek as often as possible in live radio interviews,

community speaking engagements and in-house events such as "Lunch with the Maestro" to provide a forum so that people can ask questions personally and have an opportunity to really see and understand what the GSC is doing and why.

This year we featured our guest artists and orchestra musicians in a more visible and personal way at the Summer Outdoor opening picnic for Festival Amadeus. Guest artists were required to attend and asked to circulate and meet the public.

Musicians from the orchestra were invited and asked to wear name tags to identify themselves and kids were given handmade "autograph

books" they could use to get autographs from artists and musicians. We will build on this idea in future years as it connects families with our artists and musicians, helps build future audiences, and makes the performers more relevant to the audience.

Return on Investment

WaterWorks Art Museum, Miles City: The veterans' hospital in town brings some of the residents through the museum a few times a year. When a veteran was wheeled to the permanent



Glacier Symphony and Chorale: Crowds gather for the summer concert at Rebecca Farm near Kalispell.

collection of photographs of the early settlements in this area, he got very emotional. He started talking about his family's homestead and the fact that it was in the same area as one of the photos on display. He shared many of his childhood memories as many of the other gentlemen listened intently. He said he hadn't thought about his old homestead in many years.

If we can stir memories with our senior visitors and make memories with our younger ones then we are doing exactly what we set out to do. Our goal as always is to educate, mold, encourage and engage both youth and adults.

The local hospital invites potential doctors, nurses, and other medical professionals to Miles City to check out the area. The museum is part of the tour.

We offer a unique setting as both an art center and a nationally known gallery. The gallery hosts seven exhibits throughout the year, which include many local artists, and also artists from other states. We also offer an assortment of classes for adults and children.

The museum staff has heard on occasion that our facility helped determine whether or not a medical professional chose to relocate here.



Waterworks Art Museum: Gallery hosts seven exhibits throughout the year. (Photo by Calli Nissen)

MAC's OFFICE ON THE ROAD



Billings: MAC's first Office on the Road brought the crew to Billings last winter, where feedback instigated a change to the Cultural Trust grant-ing process and plans to televise the grant panels through the state's legislative television channel this fall.



Havre: MAC's visit included a stop at The Atrium, where owner Kris Shaw and moms Sally Anderson and Vida Pyrak (pictured at left) watch daughters Erika Anderson and Callie Pyrak perform for Montana Academy of Dance Artistic Director Patrick Campbell and MAC (above).

MONTANA ARTREPRENEURS

Join MAP: You can apply now!

By Sheri Jarvis
Folk Arts and Montana
Artrepreneur Program (MAP)
Director

The Montana Artrepreneur Program (MAP) is taking applications for 2017! MAP is an art-centered business development program taught by successful working artists and currently open to all visual artists.

The program:

- Provides over 40 hours of college-level instruction;
- Reviews 35 practical business tools;
- Demystifies the world of business; and
- Affirms the title of “Artist” as a credible profession.

At the program’s heart is the philosophy that a sustainable career in the arts is attainable by advancing one’s proficiency in a chosen medium, understanding and proactively engaging in the arts community, confidently articulating one’s story and purpose as an artist, and strategically seeking patrons for one’s work.

The Montana Arts Council recently engaged Decision Support Partners, Inc. to conduct a longitudinal study for artists’ sales across all years of the program. Artists in the program (2009-2014) report increased net sales of nearly 400-650% since participating in the program, with significant growth in out-of-state sales. These findings and more are exciting for Montana artists and prove that the program works.

The course is comprised of:

- Four 10-hour workshops and up to six optional two-hour workshops;
- Field trips to wholesale/retail markets and galleries
- The annual Celebrate Montana Art indoor booth show and Montana Artists’ Gathering professional development workshops
- The annual Art Across Montana juried museum show

We love to say that the “secret sauce” that makes this program especially effective includes the following ingredients:



Members of MAP’s Yellowstone Cohort (Photo by Sheri Jarvis)

Affirmation: There is something special that happens when an artist finds a group of people who speak the same language and have been pursuing art as a credible profession for so long. There is always a lovely mix of relief and excitement in the room when we get together.

Support: Because artists are natural problem-solvers and creative engineers, there is no better place than MAP to share ideas. At 400-plus artists and growing, the network is substantial and media-diverse so our artists can find support for most any challenge, whether business- or studio-related.

Montanans are strong, humble and generous people by nature. Though we are few and far between, we find ways of bridging the barriers of distance to help each other. Thanks to the rich combination of our general nature coupled with social media and the structure of MAP, Montana artists have a support system unavailable to most artists in other states.

We have a textbook, written by Dr. Edrienne Kittredge, and a team of experienced coaches who are all either MAP-certified or are in the process of becoming MAP-certified for their own art businesses. Cohorts are limited to 10 artists so that each participant has the opportunity to wholly engage in and experience the process, sharing successes and

failures in a supportive environment.

Authenticity: It’s beautifully challenging for each artist to work with a group of people who “really see” our talent and potential and who will hold us to the highest standard of our genius. Artists ask more from one another – it’s not enough to simply be “artsy.” Artists will boldly and honestly encourage each other to move beyond mediocrity. Artists are encouraged to follow the advice of Dr. Ernesto Sirotti, to “do what they do best and do it beautifully,” rather than to make the art that they falsely believe “the masses” want to buy – to stay true to their art. They’re encouraged, then, to strategically

find the market that will support their art.

Work: Participating in a MAP group is work. Each MAP cohort starts its meeting talking about art – it’s the foundation of everything we do, our product and our purpose. Each person brings something that they have finished or that they are working on to report their progress as a maker to the group.

In learning to describe and share the story of why they make what they make, they hone the craft of communication – the essence of marketing. From there, we build business tools together, leaning into the hardest parts through lively small group discussions that engage each person in the room. All of this is hard for artists who would much rather be alone in the studio expressing themselves without language.

Participating in MAP requires a commitment to attend all workshops and to financially invest in one’s business of art. There is a moderate fee of \$350 and application process. Classes begin on different weekends between the months of February and April and finish up before the end of October. We currently offer eight opportunities across Montana to join a MAP cohort.

If you’re interested in this opportunity or know someone who is, please visit art.mt.gov/map.



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Five grants awarded to statewide organizations

MAC is pleased to continue providing operating support grants for Montana non-profit arts organizations with statewide service impact under the grant program titled State-wide Arts Service Organizations Public Value Partnerships.

This round of recipients includes:

- Montana Art Gallery Directors Association, \$26,590
- Montana Arts, \$24,120
- Montana Association of Symphony Orchestras, \$25,220
- Montana Dance Arts Association, \$27,450
- Montana Performing Arts Consortium, \$26,620

Funding

This program provides operating support for State-wide Arts Service Organizations (SSO) in recognition of the great benefit these organizations provide to their members throughout Montana. Grants are available to organizations that have professional management deemed adequate to administer the funds.

Funds for this program come from the Montana Arts Council through funding by the state of Montana and the National Endowment for the Arts.

MAC’s OFFICE ON THE ROAD

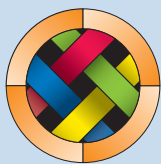


Eastern Montana: The MAC staff also stopped at the ArtSpot in Malta (below left and right), and in Glasgow (above left), where the crew enjoyed lunch with Mayor Becky Erickson (above right) and a performance at the Fort Peck Theater.



INSIDE STATE OF THE ARTS

- 1 Fishbaugh Receives Distinguished Alumni Award; Governor’s Arts Awards; Grandstreet Theatre Awards; Montana Artists’ Gathering; MAC’s Search for Executive Director Continues
- 2 Arni’s Addendum; Distinguished Alumni (cont.); Montana Artists’ Gathering (cont.)
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- 16 MAC’s Office on the Road
- 17 Law and the Art World; Tech Talk
- 18-19 Public Value Partnerships; Join MAP; Office on the Road (cont.)



STATE OF THE Arts



Montana Arts Council board members and staff met in Havre this summer. Pictured here are: front row (left to right): Arlene Parisot, Mark Kuipers, Rob Quist, Tom Cordingley and Cyndy Andrus. Second row: Jay Pyette, Sean Falcon Chandler, Lynne Montague, Tracy Linder, Karen Bohlinger, Corky Clairmont and Jane Waggoner-Deschner. Back row: Staff members Sheri Jarvis, Jenifer Alger, Arni Fishbaugh, Kristin Han-Burgoyne, Cinda Holt and council member JP Gabriel (not pictured: council member Jean Steele, and MAC staff Emily Kohring and Czelsi Kozak).

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Governor’s Arts Awards: Meet the honorees

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State of Montana programs are available to all Montanans. Upon request, an alternative accessible format will be provided. Call 406-444-6449

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